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the COMIC READER

Number 219
Sept, 1984

EVANGELINE™

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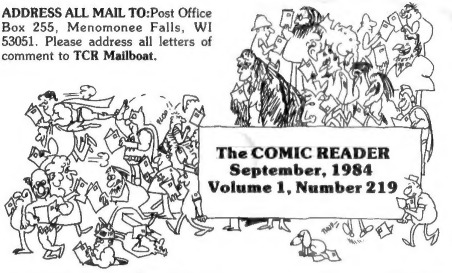

The COMIC READER
September, 1984
Volume 1, Number 219

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DC NEWS

CANCELLATIONS

The long-awaited, oft-delayed **JUSTICE LEAGUE / AVENGERS** crossover book has been officially cancelled as of July 9th. Inter-company disagreements and recent developments in the **JLA** comic were thought to be reasons for terminating the agreement which had produced four inter-company publications over the past eight years.

SCHEDULING

WONDER WOMAN has been made a bi-monthly as of **#323**. Because of this, the **WW** stories will go to book-length, and **The Huntress** has been ousted. It is expected that the storyline will be continued in a mini-series sometime in 1985.

The **Batman** reprint in the Baxter format following **NEW GODS** stars **MAN-BAT**, featuring stories by Frank Robbins and art by Neal Adams and Dick Giordano. Following that will be a three-issue series called **THE IMMORTAL DR. FATE** featuring reprints of material done by Martin Pasko, Walt Simonson, Keith Giffen and Larry Mahlstedt. The stories appeared in **FIRST ISSUE SPECIAL** and **THE FLASH**.

The deadline-problem beset **NEW TEEN TITANS** direct-sales book will experience another skipped month, as **#4** will appear two months after **#3**.

Most of the announced new series are now on the schedule. Out for the September schedule is **SPANNER'S GALAXY** by Nicola Cuti and Tom Mandrake. The October schedule features **GREEN LANTERN #1** by Len Wein and Gil Kane; **JONNI THUNDER, A.K.A. THUNDERBOLT** by Roy and Dann Thomas and

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AMETHYST #1

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Dick Giordano; **SWAMP THING ANNUAL #1** by Alan Moore, Stephen Bissette and John Totleben; **AMETHYST #1** by Dan Mishkin and Gary Cohn with art by Ric Estrada and an unnamed inker; **ROBOTECH DEFENDERS #1**, based on a group of robot toys, described below; Jack Kirby's **THE HUNGER DOGS (DC GRAPHIC NOVEL #4)** starring the New Gods; **AMERICA VS. THE JUSTICE SOCIETY** by Roy Thomas, Rafael Kayanan, Rich Buckler, Jerry Ordway (pencils), Ordway, Bill Collins and Alfredo Alcala (inks). Also out in October will be the third **DC SAMPLER**. On November's schedule **BARREN EARTH #1**, the first in a four-part mini-series by Gary Cohn and Ron Randall; **SUPERMAN: THE SECRET YEARS #1**, the first of a four-part mini-series by Bob Rozakis, Curt Swan and Kurt Schaffenberger (with a Frank Miller cover); and **SUPERGIRL MOVIE SPECIAL** by Joey Cavalieri and Gray Morrow. The February schedule will feature the first issue in the new **HAWKMAN** mini-series by Tony Isabella, Richard Howell and Alfredo Alcala.

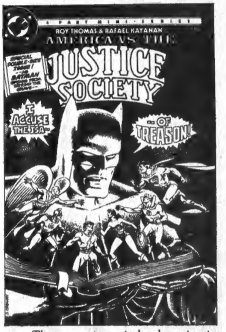
Joe Kubert's **THE REDEEMER** series will be put on the schedule soon, but the series has been restructured to be a six-issue mini-series.

THE BEST OF DC #55 will be another **Funny Stuff** collection with a new cover by Chuck Fiala and Jim Engel; **#57** will feature **Legion of Super-Heroes**, continuing the reprint series through **ADVENTURE #329**.

NEW SERIES AND ONE-SHOTS

DC has been developing a new format to utilize the Charlton action-hero line purchased last year, and have announced that the comic will utilize the long-untested weekly format used in England and Europe. The normal-sized comics would feature several four or six-page chapters starring the heroes on an alternating basis. Heroes mentioned as being involved include Blue Beetle, Captain Atom, Thunderbolt (by Peter Morisi), Judomaster (by Frank McLaughlin), Sarge Steel (by Dick Giordano), Nightshade, the Question, The Tyro Team, and possibly a revamped Son of Vulcan. The debut date, definite creative staff, editor and price are still in the works.

DC has obtained the rights to do the comic based on Universal TV's new **V** series. Marv Wolfman will edit, Cary Bates will write and Carmine Infantino will pencil. The first issue should appear in December—and let's hope that NBC hasn't taken it off the air before then.



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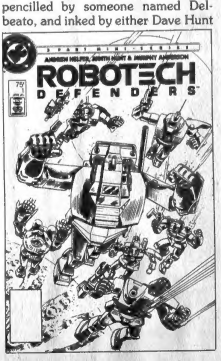
The newest comic-book series to feature the adventures of giant robots based on toys is **ROBOTECH DEFENDERS**. Andy Helfer is editor and writer of the series (which I believe is a mini-series, though I could be in error). The first issue is dated January and is drawn by Judith Hunt and inked by Murphy Anderson. **#2** is pencilled by someone named Delbeato, and inked by either Dave Hunt



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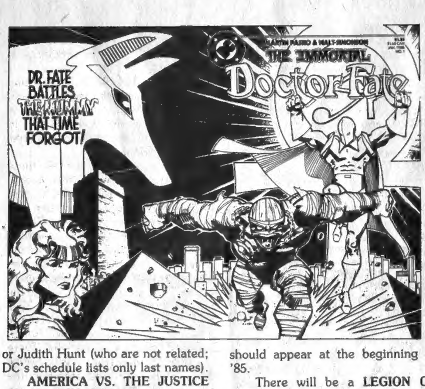
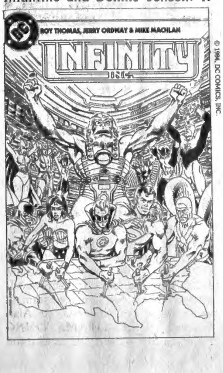


or Judith Hunt (who are not related; DC's schedule lists only last names).

AMERICA VS. THE JUSTICE SOCIETY was originally scheduled as a seven-issue mini-series, then six; it is now four-issues, the first of which will be 48 pages for $1.50, the rest to be 32 adless pages. The creative team on the first issue is listed above under **Scheduling**; the rest of the series will be pencilled by Mike Hernandez. (The adless 32-pagers will cost $1.00 each.)

Several unscheduled sequels have been announced. A second **SWORD OF THE ATOM SPECIAL** will appear next spring by Jan Strnad and Gil Kane. A second series of six-issues of **NATHANIEL DUSK** will also be out in '85. It is not certain, however, whether Gene Colan's pencils will be inked or allowed to appear as they did in the first series. Don McGregor is again the writer. And the **BLACKHAWK** mini-series will be by Bill DuBay, Carmine Infantino and Dennis Jensen. It should appear at the beginning of '85.



There will be a **LEGION OF SUBSTITUTE HEROES** one-shot special out in honor of April Fool's Day in 1985. The origin of Pulsar Stargrave will be featured in the book by Paul Levitz and Keith Giffen. The book may be direct only or newsstand.

Jan Strnad and Gil Kane will be doing a maxi-series with a post-holocaust setting called **TALLUS OF THE WILDERNESS SEAS**. The series should begin next summer.

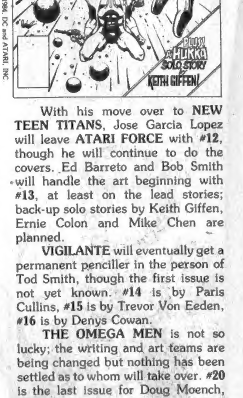
THE CREDIT GAME

George Perez is taking some time off from drawing **NEW TEEN TITANS**, right on the heels of signing a new three-year exclusive contract with DC. He will remain co-editor of **NEW TEEN TITANS, TALES OF THE TEEN TITANS** and co-plotter of same, but **TOTTT #50** and **NTT #6** will be his final issues for the present. **#49** is a Carmine Infantino pencil job with a Perez framing chapter; **#51** (featuring the origin of Jericho) and **52** are pencilled by Rich Buckler; Curt Swan is doing **#53-55**; **#56** stars Wonder Girl and is pencilled by Dick Giordano, and **#57** will be a "comedy" issue by Perez. With **#51**, Mike DeCarlo will be regular inker. Over in the Baxter book, Jose Luis Garcia Lopez will be regular penciller as of **#7**, which features the origin of Lilith. He's doing at least five issues, with Romeo Tanghal continuing as inker. Perez will do all the covers as usual.

Other Perez projects on the horizon include a **TEEN TITANS Graphic Novel**, as well as the pencilling for **CRISIS ON INFINITE EARTHS** and another graphic novel, this one a modern horror story.

Keith Giffen is stepping down as penciller of the Baxter **LEGION OF SUPER-HEROES** book as of **#7** after laying out **#3-5** for Steve Lightle, who will replace him as penciller. **#6** is by Joe Orlando. Over on the newsstand, **TALES OF THE LEGION** will be pencilled by Dan Jurgens from **#320-325**, replacing Terry Shoemaker, who asked to leave to do other projects for DC and Marvel.

DC CHALLENGE, tentatively scheduled for April release, will be inked from **#3** on by Romeo Tanghal, as plans now call for; Bob Smith inked **#1**, and **#2** is by Mike DeCarlo.



With his move over to **NEW TEEN TITANS**, Jose Garcia Lopez will leave **ATARI FORCE** with **#12**, though he will continue to do the covers. Ed Barreto and Bob Smith will handle the art beginning with **#13**, at least on the lead stories; back-up solo stories by Keith Giffen, Ernie Colon and Mike Chen are planned.

VIGILANTE will eventually get a permanent penciller in the person of Tod Smith, though the first issue is not yet known. **#14** is by Paris Cullins, **#15** is by Trevor Von Eeden, **#16** is by Denys Cowan.

THE OMEGA MEN is not so lucky; the writing and art teams are being changed but nothing has been settled as to whom will take over. **#20** is the last issue for Doug Moench, and is drawn by Tod Smith and Rick Magyar. **#21** is by Sharman DiVono and Alex Nino. With **#25**, Marv Wolfman will be replaced as editor by Alan Gold, but writer and artist assignments are unknown at this point.

Karen Berger replaces Joe Kubert as editor of **ARION** with **#27** or **28**. New directions will be explored, but the same creative team will remain.

With **#11**, **INFINITY, INC.** will

be drawn by Don Newton and inked by Alfredo Alcala. Issue **#12** features a solo **Star Spangled Kid** story by George Tuska and Mike Machlan.

Because of this move, Don Newton's **BATMAN** slot will be filled by Rick Hoberg. Alfredo Alcala will continue to ink; Hoberg's first issue is **#380**.

Replacing Rick Hoberg as penciller of **ALL-STAR SQUADRON** is Arvell Jones. Bill Collins will remain as inker. Their initial collaborations will be used as framing devices around stories drawn by Wayne Boring (featuring Superman), George Tuska (The Flash) and Mike Harris (Liberty Belle).

Kurt Busiek and Mike Sekowsky are doing a fill-in issue of **JUSTICE LEAGUE OF AMERICA** set in the past between Sekowsky's last issue and Dick Dillin's first (**#63** and **64**). Richard Howell is the inker.

Mike Machlan is inking Chuck Patton's pencils on **JLA #235**. Murphy Anderson inked **#233**; **#234** was still up in the air at presstime.

The unscheduled **SECRET SIX** series written by E. Nelson Bridwell will be pencilled by Topper Helmers.

Klaus Janson has signed an exclusive contract with DC, calling for him to pencil as well as ink. He will continue to ink **JEMM, SON OF SATURN** for the moment.

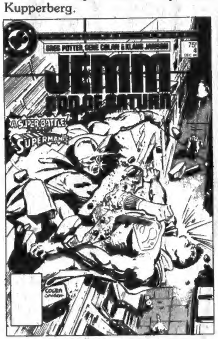
Wayne Boring has a second **Superman** story appearing in **ACTION #561** following his recent comeback.

Walter Koenig, better known to **STAR TREK** fans as Pavel Chekov, will be writing an issue of the **STAR TREK** comic, and we wonder which character will be spotlighted...

Rich Buckler will become regular penciller and inker of **WARLORD** as of **#89**. Dan Jurgens last issue as penciller is **#88** which Buckler inked; Jurgens is switching over to **TALES OF THE LEGION** and will continue to draw **SUN DEVILS**.

Alfredo Alcala is taking up the slack for otherwise occupied regular inkers; he's inked **SWAMP THING #31** in place of John Totleben, occupied with the **SWAMP THING ANNUAL**, and he's inking two issues of **DETECTIVE** in place of Bob Smith, who's doing that first **DC CHALLENGE** issue.

Don Newton has pencilled and inked a six-page **Tales of the Green Lantern Corps** written by Paul Kupperberg.



Further **VIGILANTE** fill-ins will include Gil Kane as artist on **#12** and **#13**, and Alan Moore with artist Jim Baike on two unspecified future issues.

Gil Kane is doing the **GREEN LANTERN ANNUAL** and a fill-in issue of **BLUE DEVIL** before his **TALLUS** series begins next year.

Ernie Colon replaces Dick Giordano as inker of **FURY OF FIRESTORM ANNUAL #2**.

Pencilling relief for Steve Bissette on **SAGA OF SWAMP THING** due to the annual will come in the form of Rick Veitch on **#31**, and Shawn McManus on **#32**. McManus will ink his own pencils.

D. Bruce Berry, Mike Royer and Greg Theakston are all aiding in the inking of Jack Kirby's **THE HUNGER DOGS** graphic novel.

Carl Wessler and Dick Ayers return to the pages of **G.I. COMBAT** in **#274's "Fatal Hit."**

Mark Farmer is taking some of the deadline pressure off Dave Gibbons by inking his pencils with **#184**.

Gerry Conway is leaving the writer's position of **ATARI FORCE** and **SUN DEVILS** to concentrate his efforts on **JUSTICE LEAGUE** and **THE FURY OF FIRESTORM**.

Writers Paul S. Newman and Arnold Drake make appearances in **G.I. COMBAT #273**.

ACTION COMICS is sporting several new writing credits as well. Someone named Boldman is the writer of "Jimmy Olsen, Blob" in **#563**, and Charlie Boatner is represented in **#564**.

And once again, for all those news departments in other magazines who like to reprint DC's press release even after they've been told they're wrong: the **FUNNY STUFF CHRISTMAS SPECIAL** is co-written by Jim Engel, Mike Tiefenbacher and Chuck Fiala, and the art is by Jim Engel, Chuck Fiala and Mike Tiefenbacher. The stars of the issue are the Dodo and the Frog, the Raccoon Kids and Nutsy Squirrel, with **cameo** appearances by many DC funny-animal characters of the '50s. There is a short **Doodles Duck** story by Mike Tiefenbacher (art and story) in the back as well. Now let us not see any more items crediting me as solo writer.

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MISCELLANEOUS

Waldenbooks has installed comic-book displays in their stores nationwide for the first time. They do not carry all titles, and have only been carrying DC and Marvel books, but do feature graphic novels in their displays. (The racks are quite handsome, made of wood and plexiglass, and are seemingly designed so as to not allow for the bending which occurs in wire racks.)

SWAMP THING #29 was rejected by the Comics Code Authority, and was released sans the seal. After **#30** passed, **#31** was also rejected and DC made the decision to discontinue submitting the book for approaval, stating "The Code is inconsistent in some areas,' and this restricts Alan Moore." Thus, **SWAMP THING** becomes the second DC newsstand

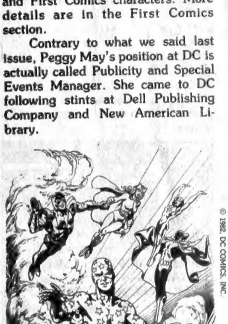
title to go out without the seal, the first being **JEMM, SON OF SATURN.**

Marv Wolfman and George Perez will "attend" the wedding of **Donna Troy** in **TALES OF THE TEEN TITANS #50.**

Jonni Thunder is a female private eye who can under certain conditions become a human thunderbolt—however, when she does so, she must leave her unconscious human form behind, something like the original **Doom Patrol's Negative Man.**

DC and First Comics have signed an agreement to create an annual team-up series featuring DC and First Comics characters. More details are in the First Comics section.

Contrary to what we said last issue, Peggy May's position at DC is actually called Publicity and Special Events Manager. She came to DC following stints at Dell Publishing Company and New American Library.



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INFINITY, INC. #11 features a Don Newton/Alfredo Alcala framing device around a Star Spangled Kid sequence dealing with the fate of the Stripsey and his reaction to the deaths of close friends Crimson Avenger and Wing, as he and the other survivors of the Seven Soldiers of Victory gather around the Avenger's gravesite. This was caused by Newton's illness, and results in the story for **#11** being in **#12** and vice-versa. **#13** will feature the golden-age Rose and Thorn. You will note the absence of Power Girl, Huntress and Brainwave Jr. in the accompanying Newton/Alcala illo; the reasons behind this appear in **#12's** "Press Conference."

ALL-STAR SQUADRON #41 features the first ever origin story for Starman, seguing into the first **Starman** story from **ADVENTURE #61.** The origin leads into a several-part story featuring Dr. (Prince) Daka from **ALL-STAR SQUADRON #4** and the 1943 **BATMAN** movie serial, plus various super-villains including Silver Samurai, Kung and Tsunami. Starman's cousin, Sandra (Phantom Lady) Knight also appears in **#41.**

DC is sponsoring a guest-appearance program for its creative personnel to appear at conventions and comic shops. Any retailer wishing to bring in a DC guest should contact his or her distributor for an application and for further information.

Besides the recent supplement which appeared in eight of the November cover-dated DCs, DC has published the four in-pack comic books featured in Matchbox's series of **FLASH FORCE 2000** vehicles. The unnumbered series of four is "Battle at Flash Force Base," "Bushwacked By the Battle Van," "Flash Force Firefight" and "Rumble at Rampage Rock." My guess would be that the people who did the insert also did these.

The fourth DC entry into the President's Drug Awareness Campaign has taken the form of a **SUPER POWERS GOOD HEALTH ACTIVITY BOOK.** Sponsored by DuPont Pharmaceuticals and the National Federation of Parents For a Drug-Free Youth, the 8 1/2 x 11", sixteen-page black and white book features games and puzzles with an anti-drug theme, probably by Bob Rozakis, Alex Saviuk and Joe Giella. Dick Giordano did the cover.

TCR MESSAGE

"Hey," you say. "Another TCR is out, with all the 'Coming Comics' listings. How come I got all of these already?" A good question, one which cannot be answered to your satisfaction, unfortunately. I can explain why this has been happening, but I don't expect you to like it.

Two, almost three years ago, our distributor went bankrupt. Up to that point, we were doing a good job of keeping up with things, especially coming comics. We had several New York reporters doing our information gathering over the preceding several years, and they were able to get into the offices of DC and Marvel and gather the latest information about the books. When the distributor went bankrupt, we had nothing to pay our New York reporter, who naturally began to get impatient, and eventually left. By this point, however, DC had closed their doors to our reporter, preferring phone contact, and Marvel had begun their press-conference schedule, which precluded the former newsgathering process. What we were getting from the news reporter was not much more than we were given in the Marvel advertising listings in **THE BUYER'S GUIDE** (they never appeared here, presumably, because they were getting the same information here for free), so we didn't feel we were gaining much by having someone go to expensive lengths to gather not very much.

Last January, Krause Publications bought **THE BUYER'S GUIDE,** redubbed it **THE COMICS BUYER'S GUIDE,** and made it much more of a real newspaper, including coming comics listings. Then, and even now, they were presenting the same material which was sent to us, but their weekly schedule (and bi-weekly listings) could not be competed with. Though we prided ourselves on last-minute schedule changes and correcting erroneous listings in the various in-house coming-comics magazines, this really wasn't very much when compared to the listings of both **CBG** and the bi-weekly **AMAZING HEROES.**

On top of this, at the moment every major newsstand and independent company except First makes their promotional upcoming release sheets available free to comic-shop dealers. It really makes our department seem redundant, given that they are each attempting to publish closer to their release schedules and there aren't many fill-in-the-blank information opportunities.

These days, we've been having a lot of trouble keeping up with a regular schedule, as you are no doubt aware. A one-day delay on our part has often meant delaying things a week (since our publisher can only handle our printing on one specific day in a week), and this often means we end up with an issue which, by the time it appears, will have had the first two or three weeks' releases already in the shops. So we decide to do two months' listings, and attempt to gather that information, delaying things another week or two. This year, all the people in the promotional departments took a couple of weeks off at the beginning of July for the convention season, leaving no one to answer questions at strategic times, or to go about mailing us cover reproductions. So there went July, for all intents and purposes—and here we are with an August release for an issue with comics that came out as early as June. We could add another month to all the listings now, but that would delay things even longer, and you might never see another issue.

What to do? Several readers

THE DERANGERS (from left) Bedlam, Schizoid, Freakout and Shadow

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have already suggested that we eliminate the listing entirely, going only to news departments and features. That sounds like it might work, but at the same time, we don't want to abandon the format and possibly the feature that some of you depend on. Obviously, our creaky description as "the **TV GUIDE** of comics" (coined when we were the size of that magazine) would no longer apply. Many of you may never get to comic shops, never see the DC, Pacific and Eclipse promo sheets or **MARVEL AGE**, and actually use our continually late listings as a buying guide.

I suggest a compromise. I figure the titles don't make much difference to anyone; the story descriptions probably do but are often the epitome of vagueness anyway, usually as much as we can figure out from the cover. The credits are often the same issue after issue, and many times are totally wrong, changed at the last minute because someone hasn't met a deadline or wanted something else to do. The important things, in my opinion, are the title and number and the date they'll be appearing in the shops. If we changed our format to simple charts listing titles in that fashion, it would certainly be far easier than the way we're doing it now, and we could again go monthly with ease. Also, we could run several months at a time, with alterations of the schedule noted. It makes a lot of sense to me, and I hope you'll agree. In any case, I'm leaving it open to you: if you vehemently object to this, let me know as soon as you can. I want to make it clear that any changes in personnel on a book, or major storylines, changes, etc., will appear in the news sections, so you'll get all the info you've been getting—but sooner. I **hope**.

-Mike Tiefenbacher

MARVEL NEWS

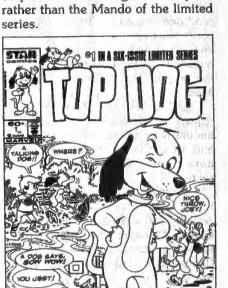
CANCELLATIONS

MARVEL TEAM-UP will end with **#150**, a double-sized issue featuring Spider-Man and the X-Men vs. Black Tom and the Juggernaut by Louise Simonson and Greg LaRoque. Marvel's reason for this was that the continual machinations involved in having Spider-Man find a hero per month to team up with were putting too much strain on credibility within the continuity. To take its place, they've scheduled a new Spider-Man solo book—**THE WEB OF SPIDER-MAN**. Simonsen, LaRocque and inker Mike Esposito will switch over to the new title.

NEW SERIES AND ONE SHOTS

GROO THE WANDERER is becoming a newsstand Epic Comic beginning in November. The move to Marvel and newsstand distribution was made because Sergio Aragones wanted his book to appear monthly and to as wide an audience as possible while still retaining his ownership of the book's characters. The book will contain 22 pages of story, will be printed on Mando paper and will cost 75 cents. The full creative team that worked on the Pacific version of the title (letterer Stan Sakai, colorist Tom Luth, and aide de camp/interpreter Mark Evanier) will be retained. The first Epic appearance of Groo will be as a four-page story in October's **EPIC ILLUSTRATED #27**.

THE TRANSFORMERS have done well enough in the toystores to encourage Marvel to continue the series as a monthly regular comic following the current four-issue limited series. The Hasbro-toy licensed series will be edited by Jim Owsley, but further creative personnel have yet to be settled on. #5 will appear in December and will cost 60 cents and be printed on the regular newsprint rather than the Mando of the limited series.



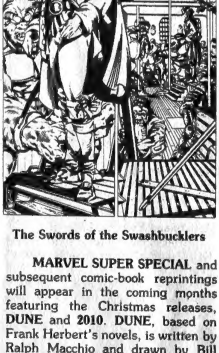
Marvel's children-oriented Star Comics line, whose first issues have appeared under that imprint in the form of the **MUPPETS TAKE MANHATTAN** comic-book reprints of the **SUPER SPECIAL**, will not debut in September/October, as originally planned. Marvel has decided that kids will be more financially willing to part with their coins come the Christmas season, and so the entire line has been shoved back to a December/January release. Beginning in December, monthlies **PLANET TERRY** (by Lennie Herman for the first six issues, Warren Kremer and inkers Vince Colletta on **#1** and

Jon D'Agostino from **#2** on), **WALLY THE WIZARD** (alternating issues being by writer-artist Bob Bolling with Sid Jacobson and others scripting and Howie Post drawing the rest), and bi-monthlies **TOP DOG** (by Herman, Kremer and Jackie Roettcher; described on the cover at least as a limited series), **STRAWBERRY SHORTCAKE** (by Stan Kay, Post and Roettcher), **HEATHCLIFF** (by writers including Joe Edwards and Harold Smith and artists Kremer and Roettcher), and **FRAGGLE ROCK** (by Kay, Marty Taras and Roettcher) will appear. Further bi-monthlies will debut in January: **ROYAL ROY** (by Herman on **#1-3**, Kremer and D'Agostino; **THE GETALONG GANG** (by Dave Manak, Taras and Roettcher); **THE EWOKS** (by Manak, Kremer and D'Agostino) and **THE MUPPET BABIES** (by Kay, Taras and Roettcher). Mort Gerberg will be contributing scripts for **ROYAL ROY** following Herman's. Further series in the works such as **MICKEY**, starring Millie Collins' niece by Trina Robbins, have not been scheduled.

Bill Mantlo has two new Epic series in the works, both with Jackson "Butch" Guice. **THE SWORDS OF THE SWASHBUCKLERS** is a pirates-in-space fantasy series; the Swashbucklers suddenly become privateers after being pirates when the Colonizers show up, a deadly band of world-raiders. The crew is made up of Raader, the captain of the Starshadow and a woman, her pet Spyeye, first-mate Logik, bodyguard Servitor, an Earth-girl with elemental powers called Domino, and Annie Blackthorne, a 17th century pirate queen snatched from her ship 200 years ago by the Colonizers—who happens to be the mother of Raader and great-great-great-great grandmother of Domino. The book will begin with a Graphic Novel and then become a bi-monthly epic comic.

THE DERANGERS—THEY HAD TO BE DERANGED TO BECOME SUPER-HEROES! is the second Mantlo/Guice Epic series. A group of mental patients housed in a place called Asylum, are victims of the experiments of Dr. Adrian Synfleur, who earlier had created a madman named Bedlam, and now creates the Derangers to protect himself from Bedlam and his companions. Freakout, Breakdown, Schizoid and Shadow are the Derangers, altered by Synfleur's manipulation of their minds. The comic will feature a twenty-page lead with a back-up series about an elf born out of time, tentatively titled **Avalon.**

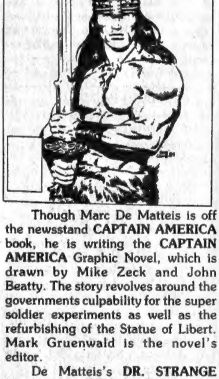
Marvel will issue a **G.I. JOE YEARBOOK** in November, which will feature a reprint of the first issue and ten pages of highlights of G.I. Joe history as well as a series of fact files on various characters appearing in the series including villains and the most recent additions to the team. The 64-page, $1.50 Mando paper newsstand comic will have the purpose of bringing new readers up to date on the book's cast and surroundings. New material is by Larry Hama and Frank Springer and Michael Golden did the wraparound cover.



The Swords of the Swashbucklers

MARVEL SUPER SPECIAL and subsequent comic-book reprintings will appear in the coming months featuring the Christmas releases, **DUNE** and **2010**. **DUNE**, based on Frank Herbert's novels, is written by Ralph Macchio and drawn by Bill Sienkiewicz, and will appear as a 64-page issue and subsequently three comic books. **2010** is going to be a 48-pager and two reprint issues by Marc De Matteis, Larry Hama and Tom Palmer. Also, **CONAN THE DESTROYER** will appear as **MSS #35** in October, with the two-issue comic reprint in October and November, by Michael Fleisher, John Buscema and Pat Redding.

Contrary to what we've reported, Marc De Matteis and Mark Badger are the creative team on the upcoming **GARGOYLE** limited series. Carl Potts is editing. The same team, with Ann Nocenti as editor, is also going to be doing **GREENBERG THE VAMPIRE**, the non-Marvel Universe Graphic Novel based on the character from **BIZARRE ADVENTURES.**



Though Marc De Matteis is off the newsstand **CAPTAIN AMERICA** book, he is writing the **CAPTAIN AMERICA** Graphic Novel, which is drawn by Mike Zeck and John Beatty. The story revolves around the governments culpability for the super soldier experiments as well as the refurbishing of the Statue of Libert. Mark Gruenwald is the novel's editor.

De Matteis's **DR. STRANGE** graphic novel should be out in January or February as Dan Green is nearing completion of the artwork.

The Marc De Matteis/Jay Muth Epic series **MOONSHADOW** appears in October, around Halloween, according to DeM Matteis.

De Matteis is also doing a **DEATHLOK** limited series to be drawn by Paul Neary and edited by Mark Gruenwald.

And Jay Muth is writing and painting an adaptation of Bram Stoker's **DRACULA** novel which will become another Graphic Novel. This is wholly unrelated to any version of Dracula published previously by Marvel.

STORY DEVELOPMENTS

The recent **DAZZLER** Graphic Novel will build Marvel Universe public sentiment against mutants, which will be reflected in the **BEAUTY AND THE BEAST** and **THE NEW MUTANTS**. Ultimately, Dazzler will join a band of mutants who are involved in making their living as gladiators for the entertainment of the rich, who pay $10,000 a ticket to see them, hoping for bloodshed or murder.

ROM #65 features the conclusion of the Wraith war: Steve Ditko is now the regular artist with various artists, including Butch Guice on **#61**, handling the inks.

The Black Knight returns to **THE AVENGERS** in **#252**. **#251-253** are pencilled by Bob Hall with regular inker Joe Sinnott.

Billy Graham is doing a one-shot reunion with the book he started, as he pencils **POWER MAN AND IRON FIST #114.** Jim Owsley and Mark Bright become the book's regular team following that issue.

For various reasons, Marc De Matteis has left **CAPTAIN AMERICA** with **#300**, and Mike Carlin takes over as writer the next month. **#302** features a new villain called Machete.

After Mary Jane Watson's past is revealed in **#259**, **AMAZING SPIDER-MAN #260-262** will feature the return of the Hobgoblin, with Harry Osborn playing a big part in the plotline.

The cross-continuity between **X-MEN** and **NEW MUTANTS** will continue apace with Selene joining the Hellfire club in **XM #189** and **NM #23**, Magneto returning in **NM #21**, **XM #189** and **NM #22**, and Rachel and Amara of the New Mutants starring in **XM #189**, which includes the debut of the former's costume.

The Micah saga will conclude in **DAREDEVIL #214**, which also features David Mazzucchelli's debut as the books inker as well as penciller.

QUESTPROBE #2 features Spider-Man vs. Mysterio in an Al Milgrom story.

PETER PARKER #100 will resolve the Black Cat's powers question and their effect on her relationship with Spider-Man.

Cloak and Dagger guest-star in **NEW MUTANTS #23-24.**

THE BLACK PANTHER mini-series has been delayed and will be rescheduled.

Professor Xavier's son makes his debut in **NEW MUTANTS #26** in a story titled "His Name is Legion, For He Is Many."

Thunderbird's death from **X-MEN #95** is recalled in **X-MEN #193**, marking Chris Claremont's 100th issue as writer of the book.

An **ALPHA FLIGHT/X-MEN** crossover story, plotted by Jim Shooter, Ann Nocenti and Denny O'Neil, is being written by John Byrne and Chris Claremont.

Tony Stark and Jim Rhodes battle over the Iron Man armor in **IRON MAN #191-192.**

AVENGERS #251 features the return of Paladin, while new member Black Knight plus Doc Samson appear in **#252. #253** overhauls the life of the Vision as Quasimodo returns, with major changes due in **#254.**

Similar shake-ups will occur in Asgard due to the epic battle that takes place in **THOR #350-352.**

Probably confirming a long-suspected link between the two red-headed Matts, Two-Gun Kid guest-stars in **DAREDEVIL #215** in a story by Denny O'Neil and Dave Mazzucchelli.

The new member of Alpha Flight is Talisman, previously mentioned in some places as Spellbinder. She will debut in **ALPHA FLIGHT #18** and join the team in **#19**, as the group travels back to 19th century Calgary.

CREDIT CHANGES

Danny Fingeroth has left his editorial position to become the regular writer of the new **WEB OF SPIDER-MAN** book. He is being replaced as editor of the Spider-Man titles by Jim Owsley, who will relinquish **CONAN THE KING** to editor Larry Hama, though he will continue to write **POWER MAN AND IRON FIST.** His assistant editor will be Keith Williams, a participant in the new Marvel art assistant program who has done some background work on Marvel titles. Pat Redding will replace Owsley as Larry Hama's assistant. Also an artist, Redding has done work in newspaper and underground cartooning and made her Marvel debut as inker of **CONAN THE DESTROYER** and a recent **DAREDEVIL.**

Another new assistant editor is Don Daley, who replaces Linda Grant as Denny O'Neil's assistant. Grant has moved to California, but will continue to write **INDIANA JONES.** Daley has no prior experience in the field, having worked for United Artists and Yves St. Laurent.

Marie Severin returns as inker of **KULL** with **#7**, over John Buscema's pencils.

Steve Ditko's pencils on **ROM** have recently been handled by Tom Palmer and Butch Guice; P. Craig Russell is doing **#64** and **65**. Paul Neary is doing the cover of **#63.**

Jan Duursema will make her Marvel debut as artist of **STAR WARS #92**, a double-sized issue with Darth Vader, Obi-Wan Kenobi and Yoda. **#94** introduces new artist Cynthia Martin with a story featuring the Ewoks.

FANTASTIC FOUR #274-276 will be pencilled by John Byrne and inked by Dan Adkins.

Mike Gustovich has inked **THE THING #19** and **20** over Ron Wilson's pencils.

ALPHA FLIGHT gets a new logo with **#18** and Mike Higgins has designed a new one for **DAREDEVIL** which debuts on **#215.**

POWER PACK #9 and **10** will be pencilled by Brent Anderson.

Ian Akin and Brian Garvey will become the regular inking team on **IRON MAN** beginning with **#190.**

Original **NEW MUTANTS** artist Bob McLeod will pencil this year's **NM ANNUAL**, and ink two-thirds of it, with Tom Palmer doing the rest. Michael Golden supplies the cover painting.

Dennis Janke will join the **CAPTAIN AMERICA** team as inker when Mike Carlin replaces Marc De Matteis with **#301.**

Bill Sienkiewicz has done all four **BEAUTY AND THE BEAST** covers.

John Byrne did the cover for **POWER MAN AND IRON FIST #112.**

ALPHA FLIGHT #17 features thirteen pages of new material by John Byrne surrounding a reprinted sequence from **X-MEN** featuring their first encounter with the Guardian (when he was known as the Vindicator).

Herb Trimpe has pencilled **PETER PARKER #97** and **98.**

MISCELLANEY

Marvel will be sponsoring a contest in conjunction with the release of the second printing of **THE OFFICIAL MARVEL TRYOUT BOOK.** Starting in October, and running through March 1st, entries will be accepted in each category (writing, pencilling, lettering, inking) and the winner in each category will be hired to work on a comic that will be released December of 1985. Work for this special comic will be paid standard page rates, as well as any applicable sales percentage bonuses. The contest will be heavily promoted by advertising in comics, fan magazines, and an insert flyer in the second edition of the **TRYOUT** book.

And we know imitation's the sincerest form of flattery and all that, but gee, Marvel, that list of **MARVEL BOOKS** printed in **MARVEL AGE #19** looks awfully familiar. It even has the same errors and omissions I made when I compiled it. I wouldn't mind much, except that Dwight Jon Zimmerman thanked several Marvel staffers for information, but didn't

mention **TCR** or, gulp, me, at all. I thank you guys for doing it—saves me the trouble of doing it myself, but a little credit once in a while wouldn't hurt, would it?

ARCHIE NEWS

Martin Pasko is writing a **WEB** mini-series for release this fall.

After DC's three Radio Shack comics, featuring the TRS-80 Computer Whiz Kids, Archie has picked up the option and has produced their first issue. **TRS-80 COMPUTER WHIZ KIDS** "The Computer Trap" was published in March and is by Paul Kupperberg, Dick Ayers and Chic Stone. Metropolis has become Metro City, and the protagonist adult is a reporter from the Metro City News.

COMING COMICS

ARCHIE No. 331, September. [6/5-6/26]

JUGHEAD WITH ARCHIE COMICS DIGEST No. 64, September. [6/5-6/26]

LAUGH COMICS DIGEST No. 54, September. [6/5-6/26]

THE MIGHTY CRUSADERS No. 9, September. "Old Legends Never Die" is by David Singer, Rich Buckler and Dick Ayers. The Shield stands trial for the death of a crook. Also, "The Necklace of Eesalu" by Tom DeFalco and Doug Wildey. [6/5-6/26]

PEP No. 396, September. [6/5-6/26]

ARCHIE ANNUAL COMICS DIGEST No. 45, September. [6/12-7/3]

ARCHIE GIANT SERIES MAGAZINE No. 541, September. This issue features **Betty and Veronica Spectacular.** [6/12-7/3]

JUGHEAD JONES COMICS DIGEST No. 30, September. [6/12-7/13]

LIFE WITH ARCHIE No. 244, September. [6/12-7/3]

ARCHIE DOUBLE DIGEST MAGAZINE No. 12, September. [6/19-7/10]

ARCHIE'S PALS 'N' GALS No. 171, September. [6/19-7/10]

EVERYTHING'S ARCHIE No. 113, September. [6/19-7/10]

MANTECH, ROBOT WARRIORS No. 1, September. "Seige [sic] of the Renegade Robots" is by Rich Margopoulos, Dick Ayers and Chic Stone. The adventures of three Earth astronauts who become robot warriors called Lasertech, Aquatech and Solartech. Ayers and Rich Buckler did the cover. [6/19-7/10]

ARCHIE GIANT SERIES MAGAZINE No. 542, September. This issue features **The World of Jughead.** [6/26-7/17]

BETTY AND ME No. 141, September. [6/26-7/17]

BLUE RIBBON COMICS No. 12, September. The **T.H.U.N.D.E.R. Agents** make their first Archie Comics Group appearance in "Counterattack" by John Carbonaro, Charlie Boatner, Paul Bonano, and Willie Blyberg. THUNDER stops an invasion of aliens from the moon, continued from the last issue of **T.H.U.N.D.E.R. AGENTS.** Also, **No-Man** stars in "The Making of a Monster" by Carbonaro, Boatner, Steve Ditko and Blyberg. Blyberg did the cover. [6/26-7/10]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 332, October. [7/3-7/24]

ARCHIE COMICS DIGEST MAGAZINE No. 68, October. [7/3-7/24]

ARCHIE GIANT SERIES MAGAZINE No. 543, October. This issue features **The World of Archie.** By George Gladir, Stan Golberg and Rudy Lapick. Archie travels around the globe to recover the famous Blue Dolly Diamond in a four-part story. [7/3-7/24]

THE ORIGINAL SHIELD No. 4, October. "Shields" is by Martin Greim and Dick Ayers. The Shield battles the Hun. Ayers and Chic Stone did the cover. [7/3-7/24]

ARCHIE'S T.V. LAUGH-OUT No. 97, October. [7/10-7/31]

THE FLY No. 9, October. "The Ogre" is by Robin Snyder and Steve Ditko. Also: "My Brother" by Ditko and **Jane of the Jungle** by Henry Boltinoff. Ditko did the cover. [7/10-7/31]

LAUGH No. 385, October. [7/10-7/31]

LITTLE ARCHIE COMICS DIGEST MAGAZINE No. 15, October. [7/10-7/31]

ARCHIE AND ME No. 147, October. "Jogger Jill" is by Bob Bolling. [7/17-8/7]

ARCHIE... ARCHIE ANDREWS WHERE ARE YOU? No. 34, October. [7/17-8/7]

JUGHEAD No. 336, October. Dan DeCarlo did the cover. [7/17-8/7]

ARCHIE AT RIVERDALE HIGH No. 99, October. [7/24-8/14]

ARCHIE GIANT SERIES MAGAZINE No. 544, October. Sabrina is the feature in this issue. [7/24-8/14]

BLUE RIBBON COMICS No. 13, October. This issue features **Thunderbunny** by Martin Greim and Brian Buniak. Buniak did the cover. [7/24-8/14]

KATY KEENE SPECIAL No. 6, October. "To Love or Not to Love" is by Susan Berkley, Hy Eisman and Vince Colletta. Eisman and Colletta did the cover. [7/24-8/14]

EAGLE COMICS NEWS

ROBO-HUNTER No. 3, September. Delayed from **TCR #217.** [7/18-7/25]

JUDGE CHILD No. 3, October. Story by John Wagner, art by Mike McMahon and Ron Smith. Dredd goes to the planets Argos—where he faces televised warfare—and Necros—where he battles the demon Murd the Oppressor and his pet Sagbelly. Brian Bolland did the cover. [7/17-7/23]

NEMESIS THE WARLOCK No. 2, October. Story by Pat Mills, art by Kevin O'Neill. Nemesis must rescue

a band of rebel humans from Torquemada's torture. Also, a **Tales of Nemesis** back-up by the same team features a young herdsman's quest for Nemesis's sword. O'Neill did the cover. [7/17-7/23]

JUDGE DREDD No. 12, October. Story by John Wagner, art by Brian Bolland, Ron Smith, Gary Leach and Brett Ewins. Judge faces Fergee on the banks of the Big Smelly, the polluted Ohio River. Meanwhile Judge Cal is auditioning fatties, midgets and human bean-poles to play the part of the defeated Dredd in a motion picture based on Cal's defeat of same. Mike McMahon did the cover. [8/8-8/14]

JUDGE CHILD No. 4, November. Story by Mike McMahon, art by John Wagner and Ron Smith. Brian Bolland did the cover. [8/14-8/20]

NEMESIS THE WARLOCK No. 3, November. Story by Pat Mills, art by Kevin O'Neill. O'Neill did the cover. [8/14-8/20]

JUDGE DREDD No. 13, November. Story by John Wagner, art by Brian Bolland, Garry Leach and Mike McMahon. Cover by McMahon. [8/29-9/4]

ROBO-HUNTER No. 4, November. Story by John Wagner, art by Ian Gibson. When Slade and company reach Big Brain, a civil war breaks out. Also, the Harlem Heroes star in a story by Tom Tully and Dave Gibbons. Gibson did the cover. [8/29-9/5]

ECLIPSE COMICS NEWS

Eclipse is raising the cover price of selected titles to $1.75 while leaving four books, whose audience is perceived to be younger and less likely to be able to afford an increase, at $1.50. The books going to $1.75 are **AZTEC ACE, ECLIPSE MONTHLY** (which ends with **#10**), **NIGHT MUSIC, RAGAMUFFINS, SABRE** and **THE MASKED MAN.** Staying at $1.50 are **DNAgents, CROSSFIRE, SURGE** and **ZOT!**. The $1.75 are all laser-scanned color separated, while only **ZOT!** of the cheaper group is. The increase took effect on July 20th.

As indicated above, there are three new titles among upcoming Eclipse releases. The first out will be **NIGHT DREAMS,** a three-issue reprint of P. Craig Russell's 1979 graphic album. The first issue reprints "Breakdown on Starship Remembrance" from the album, plus adaptations of two Gustav Mahler songs, "Drinking Song of Earth's

Sorrow" and "Unto This World." **#2** features new stories "The Insomniac" and "Dance on a Razor's Edge" plus "La Somnambula" from the album. **#3** features a continuation of the **Jungle Book** adaptation that have appeared in **MARVEL FANFARE.** The three issue series concludes in November.

In October, the three stories which ran originally in **ECLIPSE MAGAZINE** will be published as **RAGAMUFFINS #1.** Written by Don McGregor, the book is pencilled by Gene Colan, and shot from the pencils with a new color technique used to do the book. Stories include "Kindergarten Run," "Recess, Bondage and Nuns" and "The Other Side of the Street" from **ECLIPSE MAGAZINE #3, 5** and **8,** respectively.

ECLIPSE MONTHLY is cancelled as of **#10,** out this month, to be replaced by **THE MASKED MAN** solo book in December. The bi-monthly will be written and drawn by B.C. Boyer. The first issue will detail the origin of the character as seen through the eyes of TV cameraman Jon Athens wrapped around a story involving the political machinations of Mayor Doorright. The back-up story in the issue is a short story called "Hiram Nash" by Eric Yarber and Val Mayerik, a story about a hard-boiled detective with a "Dear Abby" complex. **#2** features a three-part story called "The Secret of Maggie Brown."

The June 11th issue of **THE NEW YORKER** featured a commentary—quite complimentary—on **ZOT** and Scott McCloud.

Eclipse comics donated 5,000 comic books from their stock to the 11th Annual Bathtub Regatta held July 28th to benefit Children's Hospital Medical Center of Northern California. (Contestents race bathtubs in the San Francisco Bay.) The comics were given away to the first 5000 children "of any age" who attended.

SABRE No. 11, August. "Nocturnal Confrontations" is by Don McGregor and Jose Ortiz. A rift in the rebel ranks and between Sabre and Midnight Storm are featured. Ortiz did the cover. [7/10-7/17/16]

DNAgents No. 14, August. By Mark Evanier, Will Meugniot and Willie Blyberg. The DNAgents meet a team of super-powered teens who strangely resemble another group of super-powered teens. Meugniot and Blyberg did the cover. [7/17-7/24]

ZOT! No. 5, August. "Sirius Business" is by Scott McCloud. Zot and Co. follow Vic to the Door at the Edge of the Universe and must stop him from opening it and prevent Sirius IV from waging war on Earth. McCloud did the cover. [7/17-7/24]

STAR*REACH CLASSICS No. 5, August. In this issue: "Gideon Faust" by Len Wein and Howard Chaykin (from **STAR*REACH #5**); "I'm God" by Dave Sim, Frabro Gasbarri and Bill Payne (**S*R #7**); "Summoning" by Paul Levitz and Steve Ditko (**IMAGINE #4**); and "Ersatz" by Lee Marrs (**IMAGINE #3**). Chaykin did the cover. [7/24-7/31]

SURGE No. 2, August. By Mark Evanier and Rick Hoberg. Surge learns more about Lancer. Also, an **Amber** back-up story. Hoberg did the cover. [7/24-7/31]

CROSSFIRE No. 4, August. "The Starlet, Part 2" is by Mark Evanier and Dan Spiegle. The truth behind the half-million dollar scam is revealed. Spiegle did the cover. [7/31-8/6]

ECLIPSE MONTHLY No. 10, August. Rio stars in "Robber's Roost, Part 2"; The Masked Man appears in "The Frank Capra Memorial Hospital" by B.C. Boyer; a third feature called **Jetta Sixx.** Doug Wildey did the cover. [7/31-8/7]

AZTEC ACE No. 5, September. "The Slain Slug of 1940" is by Doug Moench, Dan Day and Nestor Redondo. A "time bomb" brings a triceratops, Ace, Bridget and Red-Gaunt together at the 1940 New York World's Fair. [8/7-8/14]

ZOT No. 6, September. "It's Always Darkest..." is by Scott McCloud. Vic and Drufus are stranded in the desert

while Zot tries to prevent the assasination of the queen. McCloud did the cover. [8/7-8/14]

DNAgents No. 15, September. "Cadaver" is by Mark Evanier, Richard Howell and Willie Blyberg. The new artists join the book as Amber and Matrix are stalked by a murderer from a past century. Also, a **Rainbow** back-up by Evanier and Mike Royer. [8/14-8/21]

STAR*REACH CLASSICS No. 6, September. "Parsifal" is by P. Craig Russell and Patrick Mason. An adaptation of the Richard Wagner opera about a Christian knight on a quest for retribution is reprinted from **STAR*REACH #8, 10** and **PARSIFAL #1**. Russell did the cover. [8/14-8/21]

CROSSFIRE No. 5, September. "The Bunjee Jumper" is by Mark Evanier and Dan Spiegle. The story of a sleazy stand-up comedian and a costumed super-villain called the Bunjee Jumper. Spiegle did the cover. [8/21-8/28]

CAP'N QUICK AND A FOOZLE No. 2, September. "I Want to Be a Super Hero" is by Marshall Rogers. At a christening, the pair find themselves suddenly in outer space. Also, a new featurette, "Urban Jungle Tales." Rogers did the cover. [8/28-9/4]

SURGE No. 3, September. By Mark Evanier, Rick Hoberg and Al Gordon. Surge and Lancer have a showdown which promises to leave one of them dead. Also, Sham stars in a back-up in which he meets Stiletto and they team up to enter politics. Hoberg and Gordon did the cover. [8/28-9/4]

WHITMAN NEWS

Whitman's Golden Press arm did come through with the **GREMLINS** tie-in books, and it is unknown whether these will be their final hurrah in the comic-book field. The $2.95 album-format comic adaptation of the movie, by Roger McKenzie and Adrian Gonzales, appeared, as did four storybook-format releases, all of which were illustrated by Luis Dominguez and cost $1.95 each.

AARDVARK-VANAHEIM NEWS

Time for an apology: in my sloppy syntax, the explantion of the move of **MS. TREE** to Aardvark-Vanaheim from Eclipse and from color to black-and-white, became rather at odds with the facts. Max Allan Collins informs me that **MS. TREE** was not the lowest seller; that it has been his and Terry Beatty's decision to leave and that they had not been cancelled, as such. My intention was to shade the story to imply my sadness that a private detective-themed book was not being supported, especially because I'd like to see a few more in the genre done. I'm quite sorry if anyone got the wrong idea.

JOURNEY #13 will be a special, 40page issue which will feature a crossover appearance by Normalman.

NEIL THE HORSE #9 features a back-up story featuring Canine the Barbarian in the first half of a tale pencilled by Barb Rausch who also inks Joshua Quagmire's **CUTEY BUNNY.**

SWORDS OF CEREBUS #6, with reprints of **CEREBUS #21-25** and a new story by Dave Sim and Gerhard, will ship in October.

A-V IN 3-D, which ships at the end of November, will be a 3-D sampler, 24 pages featuring six four-page stories by the A-V team. Dave Sim, Arn Saba, Bill Loebs, Jim Valentino, Bob Burden and Terry Beatty. Ray Zone is doing the separations, after doing two 3-D books for Pacific and one with Jack Kirby for an independent publisher.

CEREBUS THE AARDVARK No. 64, July. [7/17-7/24]

FLAMING CARROT No. 2, July. [7/17-7/24]

JOURNEY No. 12, July. [7/17-7/24]

MS. TREE No. 10, July. [7/17-7/24]

NORMALMAN No. 4, July. [7/17-7/24]

CEREBUS THE AARDVARK No. 65, August. [8/14-8/21]

CUTEY BUNNY No. 4, August. [8/14-8/21]

JOURNEY No. 13, August. [8/14-8/21]

MS. TREE No. 11, August. [8/14-8/21]

NEIL THE HORSE No. 9, August. [8/14-8/21]

KITCHEN SINK COMING COMICS

HAROLD HEDD IN "HITLER'S COCAINE" No. 1, July. By Rand Holmes. Adolf Hitler cached some coke as the Third Reich collapsed, and Harold Hedd and his friends go after it. Holmes did the cover. [July]

HAROLD HEDD IN "HITLER'S COCAINE" No. 2, August. By Rand Holmes. The conclusion of the story, printed in color. Holmes did the cover. [August]

THE SPIRIT No. 6, August. Stories in this issue are "Welcome Home, Ebony," "Carrion's Rock," "Magnifying Glasses" and "Tidal Wave," from May 12 through June 2, 1946. Will Eisner did the stories and the new cover. [8/21-8/27]

WILL EISNER'S QUARTERLY No. 3, August. The third installment of "Life Force" is by Will Eisner. Willie must decide whether he should join his revolutionary friends or stay home with his anti-union father. Also, another full-color 1940 **SPIRIT** section. Eisner did the cover. [August]

ET AL

Skymarc Comics, a company we don't known much about except that the "Sky" stands for Gary Brodsky, is publishing their first comic book this fall. **THE GUARDIAN ANGELS** will be based on the true-life squad of independent peace-keepers utilized in big cities across the country. The cover price at this point is $1.00, and Joe Sinnott at least inked the cover of that first issue. For more information, contact Skymarc Comics at 575 Madison Avenie, New York, NY 10022.

COMICS REVIEW (Manuscript Press, Box 1762, Wayne, NY 07470) is adding two new strips to their line-up and dropping one. With **#6**, Stan Lynde's **LATIGO** will be reprinted from its inception on June 25, 1979, and **FLASH GORDON** by Dan Barry and Bob Fujitani will be printed from the most current story. Leaving will be Bud Sagendorf's **POPEYE.** [Ed. note: The shoe's on the other foot now, years after we stopped publishing comic strips regularly; I was buying it for **POPEYE**.]

Bud Plant has published **THE FIRST KINGDOM #20** by Jack Katz. The 20th part of the 24-issue story began ten years ago, with frequency making three issues a year the expected rate for the conclusion of the series. **#20** features the debut of Quellar, whom Katz characterizes as the "beginning of The First Kingdom...a third option for humanity" in the book's post-holocaust world,

the first two being loss of personal integrity and struggling alone as an individual. Cover price is $1.75, and all issues are available once again as a set.

Meantime, another fledgling independent is having some problems getting off the ground. Initially, Galaxy Comics was to publish **T.H.U.N.D.E.R. AGENTS** and **DYNAMO** as licensed from David Singer, but apparently, something went amiss and that arrangement was dissolved. However, at press time we have heard that the material for the first issue, which had been contracted for and partially completed, will appear somewhere sometime under some publisher's imprint. In the meantime, Galaxy has two books scheduled for this month, and several for the fall, none of which has, to our knowledge, appeared at this point. **GALAXY COMICS** and **BLOODY BONES AND BLACK-EYED PEAS** will ship first, followed by **ROBIN RED AND THE LUTINS** by Pat Boyette in September or October, and **THE COSMIC BOOK**, a graphic anthology in the graphic novel format, featuring work by Wally Wood (done just before his death), Alex Toth, Pat Boyette, Fred Himes, Mike Murray and Ben Dunn. The comics are to cost $1.75; the graphic anthology $5.95.

BLOODY BONES AND BLACK-EYED PEAS No. 1. Pat Boyette, Linda Turner, Mike Murray, Ben Dunn. Cover by Boyette. [August]

GALAXY COMICS No. 1. Features **Bravo For Adventure** by Alex Toth, other work by Pat Boyette, Mike Murray, Rick Bryant, Ben Dunn and Art Capello, including "Starlite Serenade" and "The Godling." Cover is by Bryant. [August]

Dargaud Publishing has issued two further volumes of their graphic album series. **LEONARDO IS STILL A GENIUS** continues the sight-gag short adventures of the inventor, by de Groot and Kirk. Also out this summer was **KELLY GREEN #4: "The Blood Tapes"** by Leonard Starr and Stan Drake. This is the one that partially takes place at the San Diego Comics Convention and features caricatures of a lot of well-known personalities. Both volumes are $4.95.

Another graphic album has appeared in the **TINTIN** series, **"The Blue Lotus."** The 21st volume in Herge's series appeared in June and costs $5.25 from Little, Brown and Company's Atlantic Monthly Press Books. The book originally appeared in the early 1930s and involves actual historical events in the intermittent, ages-old war between China and Japan, with Tintin and Snowy in the midst of the conflict.

Beginning in November, SteelDragon Press will be publishing quarterly adventures of **OMAHA, THE CAT DANCER** by Reed Waller, previously seen in Kitchen Sink comics. The black-and-white comics will have color covers and cost $1.50.

Greg Guler's **CAPTAIN PHIL AND THE INTERGALACTIC SPACE PALS** is scheduled to appear this month. The humorous science-fiction series will also cost $1.50; Guler handles all creative chores on the black-and-white comic.

SteelDragon is publishing prose novels as well as comics; first is a fantasy by Steven Brust, **TO REIGN IN HELL**, and out in November will be Larry Niven's **THE TIME OF THE WARLOCK.**

Harrier Comics has announced a second title in their line, **SWIFTSURE**, an anthology title. At present, the release date is up in the air until the material is definitely completed. Features include: **Lieutenant Fl'ff**, a spin-off from **CONQUEROR** by Martin Lock and Mark Farmer, with Dave Harwood pencilling the first two episodes; **Ram, Assassin**, by Lock and Mike Collins, about a harrassed medieval space colony and a female member of the law's Guild of Assassins called Ram; **Tales of the Rugged Reptile** by Bill W. Ryan, Doris Telford and Cliff Robinson, about an interstellar freighter; **Dandy in the Underworld** by Stephenm Baskerville, about a high-society fop on the planet Orpho and his banishment to the planet's Underworld industrial complex; **Codename; Andromeda** by Ryan and Harwood, a super-heroine strip in which the title character is killed and then put back together by aliens who don't have an instruction book; and **Rock Solid** by Lew Stringer, a humor strip starring a bumbling intergalactic world saver.

A third Harrier title is being planned, **CONQUEROR UNIVERSE**, a semi-annual or annual of 52 pages for $2.95, containing a mixture of new material and reprints of the **Conqueror** strips that appeared in **BEM**. Brian Bolland pencilled the cover.

CONQUER #2 has just appeared, and **#3** and **#4** are on schedule for U.S. release in November and January. **#3** is by Martin Lock and Freeth Goodacre (it says here), Mike Collins, Dave Harwood and Mike Farmer; **#4** is by Lock and Harwood. John Bolton has done the cover for **#4**.

A four-page **H.M.S. Conqueror** strip has appeared in U.K. Marvel's **MIGHTY WORLD OF MARVEL #16**'s showcase slot.

MEDIA REVIEW

One of the columns most hurt by the less-than-monthly frequency of this magazine has been this one. With the ephemeral nature of news, it doesn't take long for the scoop of the month to turn into a yawn, and nearly everything I've had for this column over the past several months has gone the way of the wind. I mention this to explain the lack of concrete reports I've been able to give here, and just to assure you that I'm still paying attention to the various sources I get my news items from—and if this magazine ever gets back on track, it'll back to business as usual.

Since last time, of course, **SUPERGIRL** has officially been delayed until Christmastime. Because of this, Warner Bros. had to bow out, already having allocated their theatres and ad budget for Christmas to another film which required exclusivity. So, for the first time, one of the Superman family films will be distributed by an outside distributor, Tri-Star (whose most recent hit was **THE NATURAL**). The film has opened in Australia, and possibly elsewhere, and the reviews have been good, if not effusive. From what I could tell, the changes from the "actual" Supergirl legend as shown in the original series haven't been great, although Argo City seems to be a bit differently devised. We'll see.

You've probably seen ads for **SHEENA** already, and that takes care of the last comic-book related film currently scheduled. Nothing further has been heard about **BATMAN** or **GREEN LANTERN** or the Roger

Corman **SPIDER-MAN** or Nelvana's **X-MEN**. However, an ad on the first page of **VARIETY** for June 6, 1984 solicited backing for a projected series of 26 animated half-hours featuring **ALPHA FLIGHT**. The trouble here is that the Guardian/Vindicator, since departed for the Great White North in the sky, is the only character truly pictured; all the others in the background are gray silhouettes. Marvel's never paid any attention to what their TV arm has done with the characters before, but this kind of thing doesn't help to make fans of the TV show readers of the comic. But again, we're assuming that the series, from Raymond International/Marvel Productions Ltd., ever gets made.

Previously announced projects, e.g. **BATMAN, DICK TRACY, MANDRAKE, SMILIN' JACK**, et al., haven't been mentioned at all recently, but **TERRY AND THE PIRATES** just resurfaced as something quite in the works. In fact, they've announced a budget of $14,000,000 and the excuse that the Far Eastern monsoon season has prevented them from starting up. But they've also announced the probability of Sean Connery starring in the film as Pat Ryan. Forgive me for failing to understand why they'd cast a Scotsman for an American character with an Irish name. Must have something to do with his box office potential.

William Winckler Productions of Woodland Hills, California, will begin a series of English-language adaptations of the Japanese 1975 animated cartoon series, **TEKKAMAN, THE SPACE KNIGHT** this fall. The 26-episode series has been translated and rewritten by noted animation and comics writer Fred Patton, no stranger to longtime readers of **TCR** and **The Menomonee Falls GAZETTE**. This version is said to be as close as possible to the original, with only about one-minute per episode edited from the Japanese version. Diane Foster is directing the voice recording. Described as being designed for fans of the 1930s science fiction movie serials, the series is set in the year 2037, in which evil alien robots invade the solar system and to combat them, Earth's greatest scientist creates a suit of indestructible space armor made from an alloy called "Tekka." Space pilot Barry Gallagher is selcted to don the Tekka-armor and thus becomes the superhero Tekkaman. The original series was produced by Tatsunoko Production Co., who created **SPEED RACER (MACH GO GO GO)** and **BATTLE OF THE PLANETS (GATCHAMAN)**. Winckler Productions advises you to write your local station if you want to see it this fall.

I must amend last issue's mini-bio in the obituary for Bob Clampett. Clampett did not direct the first Sylvester cartoon, that was "Life With Feathers" by Friz Freleng, who also did a second solo Sylvester, "Peck Up Your Troubles" in 1945 before teaming him up with Tweety in "Tweetie Pie" in '47. By the way, that title has caused many people to mistake "Pie" for Tweety's last name (I believe the question appears in **TRIVIAL PURSUIT** with that answer given). Tweety ends in 'y' and his last name is Bird.

The following TV reviews were written several months back and squeezed out by our ever-burgeoning listings of comics that have already appeared. Since then, CBS has made it known that Suzanne Pleshette or **MAGGIE BRIGGS** or both will return in some revised form next winter or spring, which may be some indication that there's still somebody at CBS who recognizes something worth saving. Also, **THE DUCK FACTORY** concluded its run—with the **second** episode of the series shown last! This particular episode explained a lot about characters' relationships and what Skip had revised in the show to get it renewed, which makes it all the more tragic that some idiot at NBC decided to show them all out of order.

After beginning like it was going to be Son of **BARNEY MILLER, NIGHT COURT** has settled in to a less-strictly structured format than its forebear, actually moving out of the courtroom, which threatened to become as much of a straightjacket as **MILLER**'s squadroom. I still think it's a little on the dry side, but I like it... **KATE AND ALLIE** will face a problem in finding plot situations in the long run (they've already hit **LUCY**land with the chocolate-cake baking episode), but it's fairly well-written, and Susan Saint James and Jane Curtin are actually portraying adult-type people for once. Chief among its assets, though, is the fact that it doesn't resemble anything else that's been on recently... **RIPTIDE** is, of course, nothing but fourth-generation **ROCKFORD FILES/A-TEAM/HARDCASTLE AND McCORMICK** et al., but as I'm reminded that this recent spate of Stephen J. Cannell copycat shows is highly reminiscent of the Warner Bros. private-eye clone series in the late '50s, I can't be too hard on it. Perry King and Joe Penny are fine, and the plots are moderately entertaining diversion. They could lose the robot, but what the heck?... **THE FOUR SEASONS** was, unfortunately, ill-conceived, refocusing from the film onto the characters which had been the backdrop for Alan Alda's character. It resembles not so much **AfterMASH** but **M*A*S*H** from the last few seasons had they taken Hawkeye out and focused on Charles. I like the actors in the show, but when Jack Weston starts his weekly whining, I'm gone... **MIKE HAMMER**, dubbed **MICKEY SPILLAINE'S MIKE HAMMER** in the credits, is truly astounding. I've never seen a dumber private eye played straight, a character who continually spouts what somebody thinks are witty lines but which were, in fact, old in the days before talkies, and who incongruously goes around in attire of the early '50s, smoking like he knows he's going to die soon anyway. If Spillaine's books are anything like this, I'm glad I've never read them. I like Stacy Keach in other things, but preferred Armand Assante and Kevin Dobson's recent portrayals to his. Worst of all: the bad arrangement of **HARLEM NOCTURNE** at the beginning of each episode... **MAGGIE BRIGGS** began with one of the unfunniest pilots I've yet seen, which is to be expected from Charlie (**MAUDE**) Hauck. And Suzanne Pleshette's voice is a clarion call to anyone who doesn't want to sound like Lucille Ball in her later years to stop smoking now. But guess what? By the fourth or fifth show, it was actually pretty good. By the series' end, it had gotten nearly as funny as some of the better **NEWHART** episodes of this season (the latter having had its ups and downs, going from stupifyingly dull at the beginning of the season to hilarious, notably the "Beaver Lodge" episode) which makes me sad that CBS did not choose to give the show a better timeslot and a chance at survival. CBS's taste in comedy has fallen off drastically in recent years, and this might have made it easier to sit through another year of **ALICE** and **THE JEFFERSONS**... **SHAPING UP** also began badly, and ended somewhat better. It was never brilliant, but was the single ABC series I watched all year (!)... **a.k.a. PABLO**? I choose to not speak ill of the dead... **AIRWOLF** simply makes no sense to me on any level, and being a non-fan of Jan-Michael Vincent, I was only able to watch one episode of the show. I've passed the point where machines that go fast have any fascination for me... **AUTOMAN** is, simply, the worst super-hero series I've ever seen. It took a possibly appealing special effect, and through miscasting and **MANIMAL**-calibre writing, sunk itself. I've yet to see a more obnoxious excuse for a leading character than Chuck Wagner... **DOMESTIC LIFE**, allegedly a spoof of sitcoms from Steve Martin and Martin Mull, was just as sporadic as

Martin's own films are, and simply was not outrageous enough to rate as a spoof. It, and **EMPIRE** for that matter, never rose above the level of the genres they were supposed to lampoon (the latter prime-time corporate soaps)... **DOUBLE TROUBLE** avoided looking like a Norman Lear show, but like a lot of other current Embassy shows, had plots and writing that could have been done in the early '60s. Despite their pre-publicity, it never got beyond the twins gimmick, done better on **THE PATTY DUKE SHOW**. . **MAMA MALONE** should never have been taken off the shelf. The **worst** sitcom I've ever seen, bar none... **LEGMEN** is no better or worse than any of the other private eye/car chase series on the air now. It simply was unfortunate to have been on NBC... **THE NEW SHOW**'s bottom-of-the-barrel rating proves only that sometimes inept writing and cable-level production in a prime-time show can be richly and justly rewarded. I think there should be no doubt in anyone's mind that Rick Moranis was the **only** funny one on **SCTV**.

A couple of deaths in the industry of note: Christine McIntyre, the pretty blonde actress who more than withstood the rigors of co-starring in a couple of dozen Columbia shorts starring the Three Stooges, died July 8th of cancer. I always liked her, and suspect she was typecast because of her involvement there, losing any chance to star in more prestigious projects. She certainly had the ability.

The other death of note was rather more disappointing. With all the reunion shows of recent years ordered by the networks (we'll be seeing **I DREAM OF JEANNIE** and **PETER GUNN** this next season), one I was anticipating was **GREEN ACRES**. The show is still doing well in syndication, and all of the cast members are still alive and acting. Unfortunately, Dick Chevillat died on May 10th, and with that went my hopes for the revival. Chevillat was story editor (later producer) of the show for its run, and also co-scripted virtually every episode. The structure of this show was in the format of the radio shows he and creator Jay Sommers wrote for, and I'm certain that there aren't many left who can do that anymore. Chevillat wrote for the **JACK BENNY SHOW** and for Groucho and Chico Marx's radio shows, among others, and I often felt as if **GREEN ACRES** was based on a radio program because of the style. (Indeed, it may have been; Vincent Terrace claims as much in his encyclopedia of radio shows, saying that the show was based on 1950's **GRANBY'S GREEN ACRES** starring Gale Gordon.) As we've seen with "updates" of **LEAVE IT TO BEAVER, BEVERLY HILLBILLIES, THE MAN FROM U.N.C.L.E.** and others, when the original creators are not involved, there's something missing, and it isn't small. Even at 78, Chevillat might have been able to contribute what was necessary. We'll never know.

Last issue I promised to review a TV-related book, and so I will. **TELEVISION COMEDY SERIES** ($42.50, McFarland, 1984) by Joel Eisner and David Krinsky is at first glance an impressive and invaluable tool for anyone who, like me, collects television series. (It continues to amaze me that there are so few of us among the many people I know who own video recorders; most of my friends collect only movies, or at most, cartoons. Inasmuch as tapes are now down below $5.00 around here for six hours time—that's fifteen half-hour episodes or seven and a half hour episodes—TV shows are cheaper than comics! I can well understand the intimidating aspects of attempting to collect several hundred episodes of something, but very few even attempt to collect shorter series. Any reasons you can give me?) In any case, once inspected the book begins to lose a bit of its luster. First, the authors claim that the book contains indexes of nearly every filmed comedy series (in opposition to the live series from the early '50s, not videotape) from the early '50s through 1980. They suggest their disdain for the recent series which have appeared, a view with which I have only slight quarrel—but this is not the issue. There are many, many series missing, for a single, simple reason. The book was compiled from information supplied by syndicators to their clients. Thus, their indexes to series are complete with titles when they exist (and they exist for nearly every series, even though we never find that out), and occasional guest-stars, writing and directing credits, and plot synopses. Consequently, anything which was not in syndication at the time the book was compiled is missing, which includes several MTM series I collect. The other problem, since they weren't consulting **TV GUIDE**s or going by their personal observation, episodes are missing, synopses are wrong and easily obtainable credits are referred to only in general terms. (**GREEN ACRES** lists 158 of the stated 160 episodes; episodes of **BOB NEWHART** and **MARY TYLER MOORE** are described with events that never happened—the final issue of the former, for example, states that Bob tells his college class in Oregon why he dropped his practice and moved there, which doesn't occur at all, and the missing writing/directing credits for **BOB NEWHART** are notably absent.) Some of the authors' assessments of the qualities of the programs they're index have colored their judgment unnaturally (they love **MY FAVORITE MARTIAN** and **MR. ED**, but you'd never know that they are less-seen than **RHODA**, which they deem a syndication failure) Still; it is very valuable to have a book of this nature at hand when attempting to collect **LEAVE IT TO BEAVER** or **THE HONEYMOONERS**, simply because local stations are notorious for never running the series in order, and thus you may never know which episode you're missing without aid of this type. It's also fascinating to see guest-stars who are listed in the book but who no longer appear in the truncated syndicated episodes. (Mary Tyler Moore is listed for the first episode of **RHODA**, but the edited version doesn't include her, and her presence in the cast has similarly been snipped from the closing credits.) At $40, the possibilities that this will ever be revised are not high, and I have my serious doubts that it would ever make it to trade paperback. So this may be all we ever get, and on that basis I'd have to recommend it, as long as you realize that its contents, voluminous as they are, are subject to error. I've simply started writing the missing info into my copy, which is a lot easier than my numerous looseleaf and notebook processes. Now if they could do something similar for action/adventure/detective/western series... (I'm still trying to figure out which **RIFLEMAN** episodes I'm missing.)

One last bit for this time: I'm missing two episodes of **ST. ELSEWHERE** which were preempted locally for Marquette basketball games, and which NBC, in their wisdom and aid, neglected to rerun. They were originally aired on December 21, 1983 and February 1, 1984. If anyone out there also collects the series, I would like to borrow the tape(s) of these episodes to copy. I will pay for the shipping, or if you like, we can trade for something you need. Your tapes will not be jeopardized or damaged and you might get something out of it. Can anyone help? (I've had similar bad luck with several other series—**FAMILY TIES**, last season's **REMINGTON STEELE, TALES OF THE GOLD MONKEY, BOSOM BUDDIES** and **THE LAST RESORT**, among others. Anyone collect these?) There are 8,000 people out there reading TCR—surely one of you shares this collecting interest.

-Mike Tiefenbacher

CAPTAIN KENTUCKY
©1981 Don Rosa
'82
YER OVERSTEPPIN' YER AUTORITY, PAL! LOOK DOWN DERE-- WE CROSSED DA OHIO RIVER! YER OUTTA YER JURISDICTION!
YOU LAY ONE RIGHTEOUS FINGER ON US AN' WE'LL SUE YA FER EVER' CENT YA'GOT! AS CRIMINALS WE GOT CIVIL RIGHTS LIKE NOBODY'S BIZNESS!
DEY'S RUNNIN' OUT OUR EARS!
WE'RE GONNA' USE DIS CASH TO BET ON A LONG-SHOT ENTRY IN DA' DOIBY-- "SON OF OLD MUCILAGE". WE ALREADY BOUGHT OFF HIS JOCKEY TO PULL ENUFF DIRTY TRICKS TO MAKE HIM A SURE TING!
A WEEK FROM TODAY WILL SEE US RICH BEYOND OUR WILDEST DREAMS!
HE'S RIGHT! I OPERATE OUTSIDE THE LAW... BUT STILL, I DON'T DARE TOUCH THEM! IF I SHOULD VIOLATE THE RIGHTS OF A CRIMINAL, I WOULDN'T STAND A CHANCE IN A COURT OF LAW! WHAT CAN I--
WAIT... THAT HELICOPTER?
I DON'T HAVE TO TOUCH THEM! I'LL BLOW THEM BACK INTO KENTUCKY AIR-SPACE!
HEY!
HELLO? PHONE SOLICITOR? NO, THAT'S OKAY, I WAS ONLY SLEEPING! WELL, WE HAVE SENSE ENUFF TO REALIZE ON OUR OWN IF AND WHEN WE NEED YOUR PRODUCT! WE WILL CALL YOU!
LOOIE? JUMP IN HERE? WE GOTTA' GET OUTTA' DA' SKY!
AWRIGHT, EHRLER? LAND DIS TING RIGHT NOW! ... DAT'S RIGHT! IN DA' RIVER! WE CAN SWIM!
DRAT! I'VE LOST THEM!?!? I KNOW THEY'LL BE AT THE DERBY... BUT I'LL NEVER BE ABLE TO FIND THOSE TWO IN THE HUGE DERBY CROWD! UNLESS...
...IF THEIR HORSE WON, I COULD NAB THEM WHEN THEY TRIED TO COLLECT THEIR CROOKED WINNINGS!
SOMEHOW-I MUST MAKE
'MON, LOOIE... WE CAN SWIM ASHORE! WE'RE HOME FREE!
YEAH, BOSS!
BLUB!
COMMAND POST? THIS IS RIVER-PATROL 3--- WE'VE GOT A FLOATING MENACE-TO-NAVIGATION OUT HERE THAT YOU'D BETTER TOW AWAY BEFORE THE STEAMBOAT RACE!
RIGHT! CAN YOU MAKE OUT WHAT IT IS, PATROL 3?
PEARS TO BE ONE HELL OF A DEAD COW!
NEXT WEEK: C.K. RIDES IN THE RUN FOR THE ROSES

SHIPPING JUNE/ON SALE JULY:

MARVEL COMICS
- ☐ Alien Legion #3
- ☐ Alpha Flight #15
- ☐ Amazing Spider-Man #257
- ☐ The Avengers #288
- ☐ Captain America #298
- ☐ Conan The Barbarian #163
- ☐ Coyote #7
- ☐ Daredevil #211
- ☐ Dazzler #34
- ☐ Defenders #136
- ☐ Doctor Strange #67
- ☐ Doctor Who #1
- ☐ Dreadstar #13
- ☐ Fantastic Four #271
- ☐ Further Adv. Indiana Jones #22
- ☐ G I Joe #28
- ☐ The Incredible Hulk #300
- ☐ Iron Man #187
- ☐ Iron Man Annual #7
- ☐ Ka-Zar The Savage #34
- ☐ The Last Starfighter #1
- ☐ Machine Man #1
- ☐ Marvel Age #19
- ☐ Marvel Super Heroes Secret Wars #6
- ☐ Marvel Super Special #32 (Muppets)
- ☐ Marvel Tales #168
- ☐ Marvel Team-Up #146
- ☐ Marvel Team-Up Annual #7
- ☐ Micronauts, The New Voyages #1
- ☐ The New Mutants #20
- ☐ Peter Parker, The Spectacular Spider-Man #96
- ☐ Power Man And Iron Fist #110
- ☐ Power Pack #3
- ☐ Prince Namor, Sub-Mariner #2
- ☐ Ren #59
- ☐ Savage Sword Of Conan #104
- ☐ Six From Sirius #2
- ☐ Star Wars #88
- ☐ Temple Of Doom #2
- ☐ The Thing #16
- ☐ Thor #348
- ☐ The Uncanny X-Men #186
- ☐ U. S. 1 #12
- ☐ West Coast Avengers #2
- ☐ What If? #47(Thor)

DC COMICS
- ☐ Action Comics #560
- ☐ All-Star Squadron #38
- ☐ Arak, Son Of Thunder Annual #1
- ☐ Arion, Lord Of Atlantis #24
- ☐ Atari Force #10
- ☐ Batman #376
- ☐ Batman and The Outsiders #14
- ☐ The Best Of DC #53 [Binky]
- ☐ Blue Devil #5
- ☐ DC Comics Presents #74
- ☐ DC Graphic Novel #3 [Medusa]
- ☐ DC Sampler #2
- ☐ Detective Comics #543
- ☐ The Flash #338
- ☐ The Fury Of Firestorm #28
- ☐ G I Combat #270
- ☐ Green Lantern #181
- ☐ Infinity, Inc. #7
- ☐ Jemm, Son Of Saturn #2
- ☐ Jonah Hex #87
- ☐ Justice League Of America #231
- ☐ JLA Annual #2
- ☐ Legion Of Super-Heroes #3
- ☐ Legion Annual #3
- ☐ New Gods #5
- ☐ New Talent Showcase #10
- ☐ New Teen Titans #3
- ☐ The Omega Men #19
- ☐ The Saga Of Swamp Thing #29
- ☐ Sgt Rock #393
- ☐ Sun Devils #4
- ☐ Superman #400
- ☐ Super Powers #4
- ☐ Tales Of The Legion Of Super-Heroes #316
- ☐ Tales Of The Teen Titans #47
- ☐ Thriller #11
- ☐ The Vigilante #11
- ☐ Warlord #86
- ☐ Wonder Woman #320
- ☐ World's Finest Comics #308

FIRST COMICS
- ☐ American Flagg! #14
- ☐ E Man #20
- ☐ Grimjack #4
- ☐ Jon Sable, Freelance #18
- ☐ Mars #10
- ☐ Starslayer #22

ECLIPSE COMICS
- ☐ Crossfire #4
- ☐ DNAgents #14
- ☐ Eclipse Monthly #10
- ☐ Sabre #11
- ☐ Star Reach Classics #5
- ☐ Surge #2
- ☐ Zot! #5

CHARLTON COMICS
- ☐ Beyond The Grave #17
- ☐ Fightin' Navy #133
- ☐ Ghostly Tales #169
- ☐ War #67

ARCHIE COMICS
- ☐ Archie #331
- ☐ Archie Annual Digest #65
- ☐ Archie Double Digest #12
- ☐ Archie Giant Series #541
- ☐ Archie Giant Series #542
- ☐ Archie's Pals 'N' Gals#171
- ☐ Betty And Me #142
- ☐ Blue Ribbon Comics #12
- ☐ Everything's Archie #133
- ☐ Jughead With Archie Digest #64
- ☐ Jughead Jones Comics Digest #30
- ☐ Laugh Comics Digest #54
- ☐ Life With Archie #244
- ☐ Mantech, Robot Warriors #1
- ☐ Mighty Crusaders #9
- ☐ Pep #396

PACIFIC COMICS
- ☐ Echo Of Futurepast #2
- ☐ Pacific Presents #5
- ☐ Pathways To Fantasy #1
- ☐ Siegel & Shuster: Dateline 30's #1
- ☐ Sun-Runners #4
- ☐ Twisted Tales #9
- ☐ Vanguard Illustrated #7
- ☐ Vanity #2

OTHER PUBLISHERS
- ☐ Cerebus The Aardvark #64
- ☐ Flaming Carrot #2
- ☐ Harold Head Hitler's Cocaine #1
- ☐ Journey #12
- ☐ Judge Dredd #3
- ☐ Judge Dredd #12
- ☐ Love And Rockets #7
- ☐ Mis Tree #10
- ☐ Nemesis The Warlock #2
- ☐ Normalman #5
- ☐ Robohunter #3

SHIPPING JULY/ON SALE AUG.

MARVEL COMICS
- ☐ Alpha Flight #16
- ☐ Amazing Spider-Man #258
- ☐ The Avengers #249
- ☐ The Avengers Annual #13
- ☐ Captain America #299
- ☐ Conan The Barbarian #164
- ☐ Conan The King #25
- ☐ Coyote #8
- ☐ Daredevil #212
- ☐ The Defenders #137
- ☐ Doctor Who #2
- ☐ Epic Illustrated #26
- ☐ Fantastic Four #272
- ☐ Fantastic Four Annual #18
- ☐ Further Adv. Indiana Jones #23
- ☐ G I Joe #29
- ☐ The Incredible Hulk #301
- ☐ Incredible Hulk Annual #13
- ☐ Iron Man #188
- ☐ Kitty And Wolverine #1
- ☐ The Last Starfighter #2
- ☐ Machine Man #2
- ☐ Marvel Age #20
- ☐ Marvel Fanfare #17
- ☐ Marvel Graphic Novel #11 [Indigo]
- ☐ Marvel Super Heroes Secret Wars #7
- ☐ Marvel Super Special #33 [Banzai]
- ☐ Marvel Super Special #34[Sheena]
- ☐ Marvel Tales #169
- ☐ Marvel Team-Up #147
- ☐ Micronauts, The New Voyages #2
- ☐ Muppets Thae Meshatten #1
- ☐ The New Mutants #21
- ☐ Peter Parker, The Spectacular Spider-Man #96
- ☐ Power Man & Iron Fist #111
- ☐ Power Pack #4
- ☐ Prince Namor, Sub-Mariner #3
- ☐ Ren #60
- ☐ The Saga Of Crystar #10
- ☐ Savage Sword Of Conan #105
- ☐ Six From Sirius #3
- ☐ Spectacular Spider-Man Annual #4
- ☐ Starcrors #1
- ☐ Star Wars #89
- ☐ Temple Of Doom #3
- ☐ The Thing #17
- ☐ Thor #349
- ☐ Thor Annual #12
- ☐ The Transformers #2
- ☐ The Uncanny X-Men #187
- ☐ West Coast Avengers #3

DC COMICS
- ☐ Action Comics #561
- ☐ All-Star Squadron #39
- ☐ Arak, Son Of Thunder #38
- ☐ Arion, Lord Of Atlantis #25
- ☐ Atari Force #11
- ☐ Batman #377
- ☐ Batman And The Outsiders #15
- ☐ The Best Of DC #54 [Superman]
- ☐ Blackhawk #273
- ☐ Blue Devil #6
- ☐ DC Comics Presents #75
- ☐ Detective Comics #544
- ☐ The Flash #339
- ☐ The Fury Of Firestorm #29
- ☐ Fury Of Firestorm Annual #2
- ☐ G I Combat #271
- ☐ Green Lantern #182
- ☐ Infinity, Inc. #8
- ☐ Jemm, Son Of Saturn #3
- ☐ Justice League Of America #232
- ☐ Legion Of Super-Heroes #4
- ☐ New Gods #6
- ☐ New Talent Showcase #11
- ☐ New Teen Titans #4
- ☐ The Omega Men #20
- ☐ The Omega Men Annual #1
- ☐ The Saga Of Swamp Thing #30
- ☐ Sgt Rock #394
- ☐ Star Trek #8
- ☐ Sun Devils #5
- ☐ Superman #401

POCKET CHECKLIST

- ☐ Superman Annual #10
- ☐ Super Powers #5
- ☐ Tales Of The Legion Of Super-Heroes #317
- ☐ Tales Of The Teen Titans #48
- ☐ Thriller #12
- ☐ The Vigilante #12
- ☐ Warlord #87
- ☐ Wonder Woman #321
- ☐ World's Finest Comics #309

FIRST COMICS
- ☐ American Flagg! #15
- ☐ E-Man #21
- ☐ Grimjack #5
- ☐ Jon Sable, Freelance #19
- ☐ Starslayer #23
- ☐ Warp #18

ECLIPSE COMICS
- ☐ Aztec Ace #5
- ☐ Cap'n Quick & A Foofle #2
- ☐ Crossfire #5
- ☐ DNAgents #15
- ☐ Star Reach Classics #6
- ☐ Surge #3
- ☐ Zot! #6

CHARLTON COMICS
- ☐ Atomic Mouse #1
- ☐ Battlefield Action #89
- ☐ Fightin' Army #172
- ☐ Funny Animals #2
- ☐ Ghost Manor #77
- ☐ Zoo Funnies #1

ARCHIE COMICS
- ☐ Archie And Me #147
- ☐ Archie Archie Andrews Where Are You? Digest #34
- ☐ Archie At Riverdale High #99
- ☐ Archie Comics Digest #68
- ☐ Archie Giant Series #543
- ☐ Archie Giant Series #544
- ☐ Archie's Girls, Betty And Veronica #332
- ☐ Archie's TV Laughout #97
- ☐ Blue Ribbon Comics #13
- ☐ The Fly #9
- ☐ Jughead #336
- ☐ Katy Keene Special #6
- ☐ Laugh #385
- ☐ Little Archie Digest #15
- ☐ The Original Shield #4

PACIFIC COMICS
- ☐ Alien Worlds #8
- ☐ Axel Pressbutton #1
- ☐ Berni Wrightson, Master Of The Macabre #5
- ☐ Elric #7
- ☐ Famous Features #2
- ☐ Groo Special #1
- ☐ Somerset Holmes #5
- ☐ Starslayer #1
- ☐ Twisted Tales #10
- ☐ Vanguard Illustrated #8
- ☐ Zero Patrol #1

OTHER PUBLISHERS
- ☐ Cerebus The Aardvark #65
- ☐ Comics Review #6
- ☐ Conqueror #3
- ☐ Cutey Bunny #4
- ☐ Dalgoda #1
- ☐ A Distant Soil #3
- ☐ The Elementals #2
- ☐ Elfquest #20
- ☐ Harold Head Hitler's Cocaine #2
- ☐ Judge Child #4
- ☐ Judge Dredd #13
- ☐ Mister X #2
- ☐ Mis Tree #11
- ☐ Neil The Horse #9
- ☐ Nemesis The Warlock #3
- ☐ Robo Hunter #4
- ☐ The Spirit #6
- ☐ Stig's Inferno #2
- ☐ Varnu #10
- ☐ Will Eisner's Quarterly #3

SHIPPING AUG./ON SALE SEPT.

MARVEL COMICS
- ☐ Alien Legion #4
- ☐ Alpha Flight #17
- ☐ Amazing Spider-Man #259
- ☐ Amazing Spider-Man Annual #18
- ☐ The Avengers #250
- ☐ Beauty And The Beast #1
- ☐ Buckaroo Banzai #1
- ☐ Captain America #300
- ☐ Conan The Barbarian #165
- ☐ Conan The Barbarian Annual #9
- ☐ Crash Ryan #3
- ☐ Daredevil #213
- ☐ Defenders #138
- ☐ Doctor Strange #68
- ☐ Doctor Who #3
- ☐ Dreadstar #14
- ☐ Fantastic Four #273
- ☐ Further Adv. Indiana Jones #24
- ☐ G I Joe #30
- ☐ Iceman #1
- ☐ The Incredible Hulk #302
- ☐ Iron Man #189
- ☐ Kitty And Wolverine #2
- ☐ Kull The Conqueror #7
- ☐ Machine Man #3
- ☐ Marvel Age #21
- ☐ Marvel Graphic Novel #12
- ☐ Marvel Graphic Novel #13
- ☐ Marvel Super Heroes Secret Wars #8
- ☐ Marvel Super Special #35 [Conan]
- ☐ Marvel Tales #170
- ☐ Marvel Team Up #148
- ☐ Micronauts, The New Voyages #3
- ☐ The Muppets Take Manhattan #2
- ☐ The New Mutants #22
- ☐ Peter Parker, The Spectacular Spider-Man #97
- ☐ Power Man & Iron Fist #112
- ☐ Prince Namor, Sub-Mariner #4
- ☐ Power Pack
- ☐ Prince Namor, Sub-Marine #4
- ☐ Quasimodo #2
- ☐ Rom #61
- ☐ Rom Annual #3
- ☐ Savage Sword Of Conan #106
- ☐ Sheena #1
- ☐ Six From Sirius #4
- ☐ Starriors #2
- ☐ Star Wars #90
- ☐ The Thing #18
- ☐ Thor #350
- ☐ Time Spirits #1
- ☐ The Uncanny X-Men #188
- ☐ West Coast Avengers #4
- ☐ What If? #48
- ☐ X-Man Annual #8

DC COMICS
- ☐ Action Comics #562
- ☐ All-Star Squadron #40
- ☐ Arak, Son Of Thunder #39
- ☐ Arion, Lord Of Atlantis #26
- ☐ Atari Force #12
- ☐ Batman #378
- ☐ Batman & The Outsiders #16
- ☐ The Best Of DC #55 [Funny Stuff]
- ☐ Blue Devil #7
- ☐ DC Comics Presents #545
- ☐ The Flash #340
- ☐ The Fury Of Firestorm #30
- ☐ G I Combat #272
- ☐ Green Lantern #183
- ☐ Infinity, Inc. #9
- ☐ Jemm, Son Of Saturn #4
- ☐ Jonah Hex #88
- ☐ Justice League Of America #233
- ☐ Legion Of Super-Heroes #5
- ☐ Man-Bat #1
- ☐ New Talent Showcase #12
- ☐ New Teen Titans #4
- ☐ The Omega Men #21
- ☐ The Saga Of Swamp Thing #31
- ☐ Sgt Rock #395
- ☐ Spanner's Galaxy #1
- ☐ Star Trek #9
- ☐ Sun Devils #6
- ☐ Superman #402
- ☐ Tales Of The Legion Of Super-Heroes #318
- ☐ Tales Of the Teen Titans #49
- ☐ The Vigilante #13
- ☐ Warlord #88
- ☐ Wonder Woman #322
- ☐ World's Finest Comics #310

FIRST COMICS
- ☐ American Flagg! #16
- ☐ Grimjack #6
- ☐ Jon Sable, Freelance #20
- ☐ Mars #11
- ☐ The P I's #1
- ☐ Starslayer #24

ECLIPSE COMICS
- ☐ Aztec Ace #6

Crossfire #6
- ☐ DNAgents #16
- ☐ Night Music #1
- ☐ Sabre #12
- ☐ Surge #4
- ☐ Zot! #7

CHARLTON COMICS
- ☐ Attack #49
- ☐ Beyond The Grave #18
- ☐ Fightin' Marines #177
- ☐ Haunted #76
- ☐ Scary Tales #47

ARCHIE COMICS
- ☐ Archie #332
- ☐ Archie Double Digest #13
- ☐ Archie's Pals 'N' Gals #172
- ☐ Betty And Me #143
- ☐ Betty And Veronica Digest #10
- ☐ Everything's Archie #134
- ☐ Jughead With Archie Digest #65
- ☐ Laugh Comics Digest #54
- ☐ Life With Archie #245
- ☐ Mantech, Robot Warriors #2
- ☐ Mighty Crusaders #10
- ☐ Pep #397

PACIFIC COMICS
- ☐ Challenger #1
- ☐ Echo Of Futurepast #3
- ☐ Famous Features #3
- ☐ Somerset Holmes #6
- ☐ Sun-Runners #5
- ☐ Vanguard Illustrated #9
- ☐ Vanity #3

OTHER PUBLISHERS
- ☐ Cerebus The Aardvark #66
- ☐ Dalgoda #2
- ☐ Flaming Carrot #3
- ☐ Hugo #1
- ☐ Journey #14
- ☐ Judge Child #5
- ☐ Judge Dredd #14
- ☐ Love And Rockets #8
- ☐ Myth-Adventures #3
- ☐ Nemesis The Warlock #4
- ☐ Normalman #5

JEMM
SON OF SATURN™
The human story of a boy and an alien.
By Greg Potter, Gene Colan and Klaus Janson
From the new DC. There's no stopping us now!
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DC COMING COMICS

DC SAMPLER No. 2, September. More preview material for new and altered DC series. [6/4-6/11]

ATARI FORCE No. 10, October. "Nine is the Hero" is by Gerry Conway, Jose Garcia Lopez and Ed Barreto. Blackjack and Dart are reunited, and Tempest takes on Lucas Orion and learns the secret of the Dark Destroyer. Garcia Lopez did the cover. [6/12-7/5]

THE BEST OF DC No. 53, October. This issue features **Binky and His Buddies**, and stories are: Binky in "Real Swinging Advice" by John Albano, Stan Goldberg and Henry Scarpelli (from **BINKY #78**); Debbi in "Muffins Keep 'Em Moving" by Albano, Goldberg and Scarpelli (from **DATE WITH DEBBI #14**); Scooter in "Malibu the Matchmaker" by Barbara Friedlander, Doug Crane and Scarpelli (**SWING WITH SCOOTER #34**); Scooter in "With This Cruise, You Blow a Fuse" by Henry Boltinoff, Crane and Scarpelli (**SWING WITH SCOOTER #29**); Li'l Leroy in "Sleep Tight" by Albano and Boltinoff (**BINKY #80**); Mona in "Equal Rights" by Albano, John Rosenberger and Scarpelli (**DATE WITH DEBBI #16**); Debbi in "Spots and Flowers" by Albano, Crane and Scarpelli (**DATE WITH DEBBI #15**); Malibu in "Seance is Believing" by Friedlander, Crane and Scarpelli (**SWING WITH SCOOTER #28**); Debbi in "Dress Dilemma" by Friedlander, Crane and Scarpelli (**DATE WITH DEBBI #7**); Binky in "Chivalry Anyone?" by Albano, Goldberg and Scarpelli (**BINKY #80**); "Debbi Meets the Hawk" by Boltinoff, Rosenberger and Scarpelli (**DATE WITH DEBBI #7**); Binky in "The Exterminator" by Albano, Goldberg and Scarpelli (**BINKY #78**); Sylvester in "It's Magic" by Albano, Goldberg and Scarpelli (**SWING WITH SCOOTER #35**); Binky in "Nobody Nose" by Albano, Goldberg and Scarpelli (**BINKY #78**); Debbi in "Speak Louder, Please" by Albano, Crane and Scarpelli (**DATE WITH DEBBI #14**); and Scooter in "No Place For a Hero" by Albano, Goldberg and Scarpelli. Covers and inside back cover are by Stan Goldberg. [6/12-7/5]

DC COMICS PRESENTS No. 74, October. Superman, Hawkman and Hawkwoman team up to save the galaxy from the Orgons, aided by Superman's great grandfather Val-El. "Wings Against the Stars" is by Bob Rozakis, Dan Mishkin, Alex Saviuk and Romeo Tanghal. Saviuk and Tanghal did the cover. [6/12-7/5]

THE FURY OF FIRESTORM No. 28, October. "The End of His Rope" is by Gerry Conway, Joey Cavalieri, Rafael Kayanan, Pablo Marcos and Rodin Rodriguez. The Monitor gives the 2000 Committee a villain called Slipknot. Kayanan did the cover. [6/12-7/5]

JUSTICE LEAGUE OF AMERICA No. 231, November. "Family Crisis" is by Kurt Busiek and Alan Kupperberg. In the last adventure with the old team intact, the JLA's Superman, Wonder Woman and Flash, with Supergirl, team up with the JSA's Dr. Fate, Starman, Dr. Mid-Nite and Green Lantern to aid a brother and sister and their aunt find the former's father, a physicist with a deadly secret. Also: the book gets a new logo. Chuck Patton and Dick Giordano did the cover. [6/12-7/5]

LEGION OF SUPER-HEROES ANNUAL No. 3, October. "The Curse" is by Paul Levitz, Curt Swan and Romeo Tanghal. Keith Giffen and Larry Mahlstedt provide an epilogue. Mordu is on the loose and Darkseid's on the horizon, as Saturn Girl gives birth. Giffen and Mahlstedt did the cover. [6/12-7/5]

THE NEW TEEN TITANS No. 3, October. By Marv Wolfman, George Perez and Romeo Tanghal. Trigon creates evil duplicates of the Titans. Perez did the cover. [6/12-7/5]

THE VIGILANTE No. 11, October. "Journal" is by Marv Wolfman, Ross Andru and Dick Giordano. J.J.'s death is avenged. Andru and Giordano did the cover. [6/12-7/5]

WONDER WOMAN No. 320, October. "Launch on Warning" is by Dan Mishkin, Don Heck and Rick Magyar. WW and Steve battle Dr. Cyber on the latter's turf. Also, the Huntress appears in "Flashbacks" by Joey Cavalieri and Stan Woch. Ed Barreto did the cover. [6/12-7/5]

ARAK ANNUAL No. 1, October. "In the Lair of the Serpent Lord" is by Roy Thomas, Dann Thomas, Ron Randall, Rick Magyar, Ernie Colon, Tony DeZuniga, Adrian Gonzales, Rodin Rodriguez, Alfredo Alcala and Gerald Forton. Arak acquires a mystic sword and is separated from Satyricus. Randall did the cover. [6/19-7/12]

BATMAN No. 376, October. "Nightmares, Inc." is by Doug Moench, Don Newton and Alfredo Alcala. The chic pasttime of Gotham's idle rich is to hire a service that scares them out of their wits—to begin with. Ed Hannigan and Klaus Janson did the cover. [6/19-7/12]

THE FLASH No. 338, October. "The Revenge of the Rogues" is by Cary Bates, Carmine Infantino and Frank McLaughlin. When Flash causes the Pied Piper to have a nervous breakdown, five other Flash adversaries create a new foe in retaliation. Infantino and Klaus Janson did the cover. [6/19-7/12]

G.I. COMBAT No. 270, October. "Tiger at the Gate" is by Robert Kanigher and Sam Glanzman and features the Haunted Tank, as Stuart's Raiders are split up and assigned to other tank crews. "The Last Command" is by Kanigher and Jerry Grandenetti; "Brother Let Me Die" is by George Kashdan and Ernie Patricio; and the Sgt. Bullett story is "The Dead Fight Again" by Kanigher and Angel Trinidad. Joe Kubert did the cover. [6/19-7/12]

JEMM, SON OF SATURN No. 2, October. "The Tunnel" is by Greg Potter, Gene Colan and Klaus Janson. Jemm battles Kamah, the Koolar Warrior in the sewers. Colan and Janson did the cover. [6/19-7/12]

THE NEW GODS No. 5, October. "The Bug" and "Earth—the Doomed Dominion" are by Jack Kirby and Mike Royer, and originally appeared in **THE NEW GODS #9** and **10**. Kirby and Mike Thibodeaux did the cover. [6/19-7/12]

THE OMEGA MEN No. 19, October. "Beware of the Sleeping Ligor" is by Doug Moench, Tod Smith and Romeo Tanghal. The Omegas fight the Psions. Smith and Dick Giordano did the cover. [6/19-7/12]

SUPERMAN No. 400, October. "The Living Legends of Superman" is by Elliot Maggin, Joe Orlando, Al Williamson, Marshall Rogers, Terry Austin, Wendy Pini, Michael Kaluta, Kelly Alder, Frank Miller, Jim Steranko, and is accompanied by pin-up pages by Brian Bolland, Jack Kirby, John Byrne, Jack Davis, Leonard Starr, Walt Simonson, Berni Wrightson, Will Eisner, Steve Ditko, Mike Grell, Philippe (Moebius) Druillet, Bill Sienkiewicz, Jerry Robinson and Miller. The legend of Superman, as shown by the folk tales which survive in future civilizations, is predicted. Howard Chaykin did the cover. [6/19-7/12]

TALES OF THE TEEN TITANS No. 47, October. "The End of the Hive"

is by Marv Wolfman, George Perez and Mike DeCarlo. Aqualad and Aquagirl continue to aid in the battle against H.I.V.E. Perez did the cover. [6/19-7/12]

BATMAN AND THE OUTSIDERS No. 14, October. "Two By Two..." is by Mike Barr, Bill Willingham and Bill Anderson. The Olympics are attacked by Jupiter Olympus, aka Zeus, and the New Olympians. Jim Aparo did the cover. [6/26-7/19]

BLUE DEVIL No. 5, October. "Viva Nebiros" is by Gary Cohn, Dan Mishkin, Paris Cullins and Gary Martin. Devil, Zatanna and the Mexican army battle Nebiros. Cullins and Martin did the cover. [6/26-7/19]

INFINITY, INC. No. 7, October. "Past Glories—Future Tears" is by Roy and Dann Thomas, Jerry Ordway and Mike Machlan. It's Infinity Inc. vs. the crazed, ruthless JSA, including Superman. Ordway did the cover. [6/26-7/19]

GREEN LANTERN No. 181, October. "Take This Job—And Shove It" is by Len Wein and Dave Gibbons. Hal Jordan gives back his ring and makes a commitment to Carol, while John Stewart re-enters the scene. the Green Lantern Corps entry is "One Night in a Bar on Laurel-Hardee XI" by Paul Kupperberg and Don Newton. The squirrel GL debuts. Gibbons did the cover. [6/26-7/19]

JUSTICE LEAGUE OF AMERICA ANNUAL No. 2, October. "—The End of the Justice League" is by Gerry Conway, Chuck Patton and Dave Hunt. Aquaman decides that the JLA has been a lie, disbands the team, and moves to Detroit with new-old members Elongated Man, Manhunter From Mars, and Zatanna, and new members Vixen, Commander Steel, Gypsy and Vibe. Patton and Dick Giordano did the cover. [6/26-7/19]

LEGION OF SUPER-HEROES No. 3, October. "Everywhere a Villain...?" is by Paul Levitz, Keith Giffen, Steve Lightle and Larry Mahlstedt. The Legion of Super-Villains causes Orando—and eight Legionnaires—disappear. Giffen and Mahlstedt did the cover. [6/26-7/19]

NEW TALENT SHOWCASE No. 10, October. In this issue: **Power H'Dia** in "Lost Legacy" by Philip Clarke, Jr., Rick Stasi and Joe Delbeato; **Jenesis** in "Acceptance" by Mindy Newall, Mark Beachum and Mark Alexander; **Progeny** in "Part Two: Countdown" by Dave Hudak, Jeff Dee and Brad K. Joyce; **Nick O. Tyme** by Stephen DeStefano; and "Astro Busters" by Randy Stradley, Javier Saltares and Reynaldo Garcia. Dee did the cover. [6/26-7/19]

THE SAGA OF SWAMP THING No. 29, October. "Love and Death" is by Alan Moore, Stephen Bissette and John Totleben. Now non-Code approved. Abby's infested with bugs. Bissette and Totleben did the cover. [6/26-7/19]

SGT. ROCK No. 393, October. "Soldier in a Dress" is by Robert Kanigher and Frank Redondo. Bulldozer's brother joins Easy and pulls off an infiltration stunt. Back-ups include "Old Soldiers Never Die" by Andy Kubert and Ron Wagner, and "The Deadliest Casualty" by Alan Baker and Jim Balent. Joe Kubert did the cover. [6/26-7/19]

SUPERMAN PORTFOLIO. A collection of the full-page pin-ups used in **SUPERMAN #400** reproduced as black-and-white plates. Included are Brian Bolland, John Byrne, Jack Davis, Steve Ditko, Philippe Druillet, Will Eisner, Mike Grell, Jack Kirby, Terry Austin, Frank Miller, Bill Sienkiewicz, Walt Simonson, Leonard Starr, Berni Wrightson and more. Howard Chaykin's cover is in color. [6/26-7/19]

THRILLER No. 11, October. "Resurrection" is by Bill DuBay and Alex Nino. Data and Crackerjack make a break-in at START, while Mollusk plots nuclear destruction. Nino did the cover. [6/26-7/19]

WARLORD No. 86, October. "The Forever Man" is by Cary Burkett and Dan Jurgens and Mike DeCarlo. In a secret cavern beneath New Atlantis, Travis comes across an immortal. The **Barren Earth** chapter is "Capture the Qlov" is by Gary Cohn, Ron Randall. Jurgens and Dick Giordano did the cover. [6/26-7/19]

ACTION COMICS No. 560, October. "Meet John Doe" is by Paul Kupperberg, Alex Saviuk and Dave Hunt. A man lost in the system, gets out of prison and battles Superman as John Doe. The back-up strip is "Ambush Bug" by Keith Giffen, Robert Loren Fleming and Bob Oksner. The Bug meets Clark Kent. Giffen and Oksner did the cover. [7/3-7/26]

ALL-STAR SQUADRON No. 38, October. "Detroit is Dynamite" is by Roy Thomas, Rock Hoberg, Bill Collins and Mike DeCarlo. Via newsreels, the Squadron discovers racial wars in Detroit, with Amazing-Man one of the unfortunate victims. Hoberg and Jerry Ordway did the cover. [7/3-7/26]

ARION, LORD OF ATLANTIS No. 24, October. "Cataclysm" is by Paul Kupperberg, Cara Sherman Tereno and Bob Smith. Chian, Wyynde and Mara turn against Arion when he and Garn try to gain control over Atlantis. Jan Duursema did the cover. [7/3-7/26]

DC GRAPHIC NOVEL No. 3, October. The story of convicted mass murderer Chon Adams' trip to a penal colony via a transport ship called **The Medusa Chain**, in the tale of that name is by Ernie Colon. Colon did the cover. [7/3-7/26]

DETECTIVE COMICS No. 543, October. "Shadows of Vengeance" is by Doug Moench, Gene Colan and Alfredo Alcala. Nocturna claims guardianship of Jason Todd—and offers to let Bruce have him back—if he marries her. The Green Arrow appears in the back-up, "It's No

...'' by Joey Cavalieri and Shawn ...Manus. Colan and Dick Giordano ... the cover. [7/3-7/26]

JONAH HEX No. 87, October. "Resurrections" is by Michael ...sher and Tony DeZuniga. Emmy ...put into a Patty Hearst situation by ... kidnappers. Ed Hannigan and ...k Giordano did the cover. [7/3-7/26]

RUN DEVILS No. 4, October. "Eyes Only" is by Gerry Conway, Dan ...rgens and Romeo Tanghal. Jur...ens and Rick Magyar did the cover. [7/3-7/26]

SUPER POWERS No. 4, October. "Earth's Last Stand", is by Jack ...rby, Joey Cavalieri and Adrian ...malas. A barbarian Superman ...ttles his fellow JLA members. ...rby and Greg Theakston did the ...ver. [7/3-7/26]

TALES OF THE LEGION No. 316, October. "Meanwhile..." is by Paul ...vitz, Keith Giffen, Terry Shoemak...r and Karl Kesel. The Legion of ...ubstitute Heroes and members of ...e Academy are spotlighted. The ...ack-up is "The Path Not Taken" is ...y Levitz, Mindy Newall, George ...uska and Karl Kesel. The conclu...ion of the origin of the White Witch. ...hoemaker and Larry Mahlstedt did ...e cover. [7/3-7/26]

WORLD'S FINEST COMICS No. 308, October. "Night and Day" is by Kurt ...usiek, George Tuska and Mark ...lexander. Batman and Superman ...ave a university from being de...troyed. Ed Hannigan and Klaus ...anson did the cover. [7/3-7/26]

THE BEST OF DC No. 54, November. Superman Battles Weird Villains is the theme, and stories include: "Mxyzptlk Spelled Backward is T-e-u-b-l-e" by Martin Pasko, Curt Swan and Frank Chiaramonte **(SUPERMAN #335)**; "The Sixty Deaths of Solomon Grundy" by Steve ...ngleheart and Murphy Anderson, ...ith Swamp Thing **(DC COMICS PRESENTS #8)**; "Gorilla Grodd's Grandstand Play" by Elliot Maggin, Swan and Anderson **(ACTION #424)**; "Target of the Toymen" by Cary Bates, Swan and Anderson **(ACTION #432)**; "The Man With The Kryptonite Heart" by Pasko, Swan and Tex Blaisdell **(SUPERMAN #310)**; and "Happy New Year...Rest In Peace" by Pasko, Swan and Chiaramonte **(SUPERMAN #333)**. Ed Hannigan and Klaus Janson did the cover. [7/10-8/2]

BLACKHAWK No. 273, November. "No Information Available At Press Time" (no, honest, that's the title) is

by Mark Evanier, Dan Spiegle, Mike Sekowsky and Richard Howell. The final issue of the comic features the team's travelling to China to find out what's happened to Chop-Chop. Gil Kane did the cover. [7/10-8/2]

DC COMICS PRESENTS No. 75, November. "Partners in Time" is by Paul Kupperberg and Tom Mandrake. Superman teams up with Arion. Ed Barreto did the cover. [7/10-8/2]

THE FURY OF FIRESTORM No. 29, November. "The Assassination Bureau" is by Joey Cavalieri, Rafael Kayanan and Rodin Rodriguez. Firestorm fights Stratos, then he fights the Mindboggler. Kayanan and Dick Giordano did the cover. [7/10-8/2]

JUSTICE LEAGUE OF AMERICA No. 232, November. "Battlegrounds" is by Kurt Busiek and Alan Kupperberg. The JLA/JSA battle vs. the Commander is concluded. Chuck Patton and Dick Giordano did the cover. [7/10-8/2]

THE NEW TEEN TITANS No. 4, November. By Marv Wolfman and George Perez. Perez did the cover. [7/10-8/2]

SUPERMAN ANNUAL No. 10, November. "The Day the Cheering Stopped" is by Elliot Maggin, Curt Swan and Murphy Anderson. A mysterious sword appears to turn everyone's conception of Superman into a hideous alien monster. Ed Barreto did the cover. [7/10-8/21]

VIGILANTE No. 12, November. "Journal" is by Marv Wolfman and Gil Kane. Chase thinks about past occurances. Ross Andru and Dick Giordano did the cover. [7/10-8/2]

WONDER WOMAN No. 321, November. "...Doctor Cyber's Revenge" is by Dan Mishkin, Don Heck and Rick Magyar. Eros's revenge for, Dr. Cyber's stealing his love prevents WW from capturing her. Also, the Huntress appears in her final installment in **WW**, "The Final Blackout" by Joey Cavalieri, Rod Whigham and Rick Magyar. Last monthly issue. Ed Barreto did the cover. [7/10-8/2]

ARAK, SON OF THUNDER No. 38, November. "Of Beasts and Baghdad" is by Roy and Dann Thomas and Tony DeZuniga. Valda returns to find Arak hung out to dry in a dungeon. DeZuniga did the cover. [7/17-8/9]

BATMAN No. 377, November. "The Slayer of Night" is by Doug Moench, Don Newton and Alfredo Alcala. Nocturna's machinations over Batman continue. Ed Hannigan and Dick Giordano did the cover. [7/17-8/9]

THE FLASH No. 339, November. "Warday" is by Cary Bates, Carmine Infantino and Frank McLaughlin. The Rogues Gallery creates Big Sir, a new foe for the Flash. Infantino and Klaus Janson did the cover. [7/17-8/9]

G.I. COMBAT No. 271, November. The Haunted Tank appears in "A Birthday Gift From the Enemy" by Robert Kanigher and Sam Glanzman, guest-starring Sgt. Rock. Also: "The Last Charge" is by George Kashdan and Gerry Talaoc; "Dead Man's Bluff" is by Kashdan and Jose Matucenio; "Son of a Gunner" is by Arnold Drake and Alfredo Falugi; and the Mercenaries star in "Timetable for Terrorists" by Kanigher and Vic Catan. Joe Kubert did the cover. [7/17-8/9]

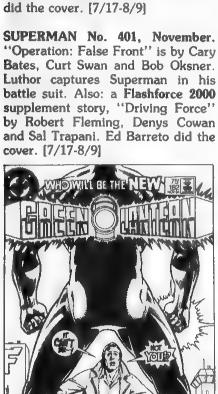
JEMM, SON OF SATURN No. 3, November. "Flashback (The Origin of Jemm)" is by Greg Potter, Gene Colan and Klaus Janson. The Saturnian's background is filled in. Colan and Janson did the cover. [7/17-8/9]

THE NEW GODS No. 6, November. The final reprint, from **NEW GODS #11** is "Devilance the Destroyer" by Jack Kirby and Mike Royer. Then, Jack finishes the series up with the final battle between Orion and Kalibak—and one of them is taken by the Black Racer at its conclusion. Story and art by Kirby, inks by Royer. Kirby and Royer did the cover. [7/17-8/9]

THE OMEGA MEN No. 20, November. "A Dead Psions" is by Doug Moench, Tod Smith and Rick Magyar. The Psion duplicator causes the rescue of Primus and Tigorr plenty of problems. Smith and Magyar did the cover. [7/17-8/9]

STAR TREK No. 8, November. "Blood Fever" is by Mike Barr, Tom Sutton and Ricardo Villagran. Saavik searches for her intended mate, Xon, who has infiltrated the Romulan ranks to stop a sneak attack on the Federation. Sutton and Joe Orlando did the cover. [7/17-8/9]

SUPERMAN No. 401, November. "Operation: False Front" is by Cary Bates, Curt Swan and Bob Oksner. Luthor captures Superman in his battle suit. Also: a **Flashforce 2000** supplement story, "Driving Force" by Robert Fleming, Denys Cowan and Sal Trapani. Ed Barreto did the cover. [7/17-8/9]



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TALES OF THE TEEN TITANS No. 48, November. "Recombatants" is by Marv Wolfman, Steve Rude and Al Gordon. In Las Vegas, the Teen Titans battle a group of super-powered analogues to a certain Eclipse Comics super-group. Also, an epilogue sequence by Wolfman, George Perez and Mike DeCarlo. Plus, the **Flashforce 2000** supplement. Perez did the cover. [7/17-8/9]

BATMAN AND THE OUTSIDERS No. 15, November. "Going For the Gold" is by Mike Barr and Trevor Von Eeden. The Outsiders battle the New Olympians for the fate of a helpless girl. Plus, the **Flashforce 2000** supplement. Jim Aparo did the cover. [7/24-8/16]

BLUE DEVIL No. 6, November. "Night on the Town" is by Gary Cohn, Dan Mishkin, Paris Cullins and Ernie Colon. A pair of **Of Mice and Men** aliens pop out of a microwave and into Earth's confusing lifestyle, including that of diner, Blue Devil. Plus, the **Flashforce 2000** insert. Cullins did the cover. [7/24-8/16]

ATARI FORCE No. 11, November. "Betrayal" Part Eleven is by Gerry Conway, Jose Garcia Lopez and Bob Smith. Blackjack turns the team over to the Dark Destroyer. Ed Hannigan and Dick Giordano did the cover. [7/24-8/16]

INFINITY, INC. No. 8, November. "Atomic Dreams and Nuclear Nightmares" is by Roy and Dann Thomas, Jerry Ordway and Mike Machlan. The JSA battles the Infinitors and Brainwave, Jr. battles his father. Ordway did the cover. [7/24-8/16]

GREEN LANTERN No. 182, November. By Len Wein and Dave Gibbons. John Stewart becomes the new permanent Green Lantern. Gibbons did the cover. [7/24-8/16]

LEGION OF SUPER-HEROES No. 4, November. "Lest Villainy Triumph" is by Paul Levitz, Keith Giffen, Steve Lightle and Larry Mahlstedt. During the war with the Legion of Super-Villains, Karate Kid fights his final battle. Giffen and Mahlstedt did the cover. [7/24-8/16]

NEW TALENT SHOWCASE No. 11, November. In this issue: "The Nightmare" by Mindy Newall and Tom Grindberg; "Pacer" by Dave Hudak and Norm Breyfogle; mayhem and Danger in "The Jonah Syndrome" by Stan Timmons and Dave Schwartz; The Mini (Mis)adventures of Nick O. Tyme by Stephen De Stefano; and Power H'Dia Part Two, "Still Only Human" by Philip Clarke, Jr., Rick Stasi and Joe DelBeato. Stasi did the cover. [7/24-8/16]

THE SAGA OF SWAMP THING No. 30, November. "A Halo of Flies" is by Alan Moore, Stephen Bissette and Alfredo Alcala. Arcane's return attracts evil to Louisiana in droves. Bissette and John Totleben did the cover. [7/24-8/16]

SGT. ROCK No. 394, November. "Nobody Dies...Today" is by Robert Kanigher and Adrian Gonzales. Rock crosses his fingers. The back-ups are "Gremlins" by Adam Kubert and Bjorn Ousland and "The Gladiators" by Wag and Andy Kubert. Joe Kubert did the cover. [7/24-8/16]

THRILLER No. 12, November. By Bill DuBay and Alex Nino. The Seven Seconds make their final assault on START, as the series concludes. Nino did the cover. [7/24-8/16]

WARLORD No. 87, November. "Bargain With the Devil" is by Cary Burkett, Dan Jurgens and Rich Buckler. Travis battles a pirate named Hawkins the Red Hand. Also, the penultimate chapter in the **Barren Earth** series, "The City in the Sky" is by Gary Cohn and Ron Randall. Jurgens and Mike DeCarlo did the cover. [7/24-8/16]

ACTION COMICS No. 561, November. "The Great Toyman Trivia Contest" is by Paul Kupperberg, Kurt Schaffenberger and Dennis Jensen. The allegedly gone-straight Toyman puts on a million-dollar TV quiz show. Also: "The Past and Future Superman" features the return of Wayne Boring as penciller, with a story by Nelson Bridwell and inks by Dave Hunt. A new red kryptonite story! Ed Barreto did the cover. [7/31-8/23]

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ALL-STAR SQUADRON No. 39, November. "Nobody Gets Out of Paradise Alley Alive" is by Roy Thomas, Rick Hoberg and Bill Collins. The Squadron members who come to Detroit to intervene in the racial problems find things are far more complicated than they seemed. Hoberg and Jerry Ordway did the cover. [7/31-8/23]

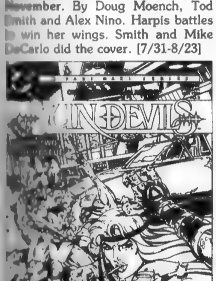
ARION, LORD OF ATLANTIS No. 25, November. "Nexus" is by Paul Kupperberg, Cara Sherman Tereno and Rodin Rodriguez. Though Garn is defeated, in order to return home Arion must sacrifice another's soul. Jan Duursema did the cover. [7/31-8/23]

DETECTIVE COMICS No. 544, No-

October. "Deceit in **Dark Secrets**" is by Doug Moench, Gene Colan and Alfredo Alcala. Nocturna wants to marry him, and Batman can't find a trace of Night-Slayer's "corpse." Then, Green Arrow appears in "Fair From the Madding Crowd" by Joey Cavalieri and Shawn McManus. Colan and Dick Giordano did the cover. [7/31-8/23]

THE FURY OF FIRESTORM ANNUAL No. 2, November. By Gerry Conway, Arthur Cover and Rafael Kayanan. Firestorm's enemies are in the stands at the basketball game between Bradley and Melloy. Kayanan and Dick Giordano did the cover. [7/31-8/23]

THE OMEGA MEN ANNUAL No. 1, November. By Doug Moench, Tod Smith and Alex Nino. Harpis battles to win her wings. Smith and Mike DeCarlo did the cover. [7/31-8/23]



SUN DEVILS No. 5, November. "The Rescue, Book Two" is by Gerry Conway, Dan Jurgens and Steve Mitchell. Trapped on the Sauroid homeworld, the team must resuce a scientist whose knowledge can win the war. Jurgens and Romeo Tanghal did the cover. [7/31-8/23]

SUPER POWERS No. 5, November. "Spaceship Earth! We're All on It" is by Jack Kirby and Greg Theakston. The mini-series concludes as the super-heroes and super-villains team to battle Darkseid. Kirby and Theakston did the cover. [7/31-8/23]

TALES OF THE LEGION No. 317, November. "Death Trip" is by Paul Levitz, Keith Giffen, Mindy Newall, Terry Shoemaker and Karl Kesel. The truth about the original Invisible Kid comes out as the Legion investigates the dimension the Legion believes he's trapped in. Also, "Once a Hero..." is by Levitz, Newall, George Tuska and Kesel. Starring Duplicate Boy and the heroes of Lallor. Shoemaker and Kesel did the cover. [7/31-8/23]

WORLD'S FINEST COMICS No. 309, November. "The Quantum Inheritance" is by Kurt Busiek, Mark Texeira and Alfredo Alcala. When the woman for whom Superman has been named trustee of her inheritance disappears, he and Batman investigate, and discover a villain called Quantum at the bottom of it. Ed Hannigan and Klaus Janson did the cover. [7/31-8/23]

ET AL

Graphik Publikations is going to publish a color comic beginning with **PROBE** by Frank Turner, which we'd announced as appearing in April. At this point, when has not been decided, but when it does appear, **GRAPHIK ILLUSIONS** is supposed to appear one month following.

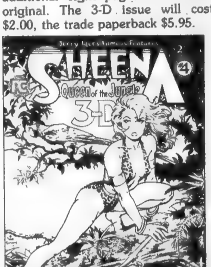
Books Nippan has published the third volume in its **STARBLAZERS** series, a full-color, squarebound trade paperback ($11.95). The U.S. translation of the Japanese **SPACE CRUISER YAMATO** TV series continues with reproductions taken from the cartoon's cels.

PREVUE #57 will cover-feature Tanya Roberts as Sheena from the current film; other stories include those on **BUCKAROO BANZAI, DUNE,** Grace Jones, John Huston and Jamie Lee Curtis. Out in late August; $2.95.

PACIFIC COMICS NEWS

Pacific has switched to a new printer, and because of that have encountered fullscale delays in their printing schedule. Hence, much of what we've listed for the past four months has yet to appear, and we've already given the rundown of contents for most of them. To save space we refer you to the issues in which they were originally listed.

The original **SHEENA** will be reprinted in two separate incarnations just in time for the **SHEENA** movie. First will be **JERRY IGER'S FAMOUS FEATURES #4**, which will reprint the 3-D issue of **SHEENA** published by Fiction House in 1953, supplemented by two non-**Sheena** stories which have not been in 3-D before, all re-done by Ray Zone, responsible for the effects in **3-D ALIEN WORLDS**. A new cover by Dave Stevens completes the package, which comes with two pairs of glasses. It appears in October, followed in November by a black-and-white trade paperback reprint of **SHEENA, QUEEN OF THE JUNGLE #1** from 1942, supplemented by an additional eight pages not in the original. The 3-D issue will cost $2.00, the trade paperback $5.95.



PACIFIC PRESENTS #6 features the beginning of a new series, **Salimba**, by Steve Perry, Paul Chadwick and (**#6** only) Tom Palmer. It stars a black jungle queen. Also in that issue are a Neal Adams story, a Roger McKenzie-George Perez collaboration, and **Spitfire** by Bill DuBay and John Severin. Out in September, the issue features a Perez cover.

The second Pacific Graphic Novel will be a compilation of the **Freakshow** story that was serialized in **HEAVY METAL**. It will appear in November.

SOMERSET HOLMES has been optioned as a film by Pressman Films.

Pacific is publishing a number of black and white paperbacks, including two in August that measure 3 1/2" x 11". They are compilations of newspaper panels: Will Eisner's **HEROES OF SPORT**, and the Jerry Iger shop's **MOVIE STARS OF THE 30's**. Each consists of three single-panel strips per page and each costs $2.95.

CHALLENGER #1 will appear in September. It features **Shandor, Demon Stalker** with art by John Bolton, **V For Vendetta** by Alan Moore and David Lloyd, **The Spiral Path** by Steve Parkhouse, and **Shroud, Spire and Stars** by Parkhouse and Ridgeway.

Out in October is another reprint of a first issue, **NATIONAL COMICS #1**, which was prepared by the Iger-Eisner shop for Quality Comics in 1940. This issue is larger than the original at 72 pages, and the extra

Bill Willingham
Elementals

Dave Sim
Cerebus

Fred Schiller
Strikeforce,
Kayo Dackerty

Keith Pollard
Vigilante,
Green Lantern

Tom Morgan
Kayo Dackerty,
Guardian

Dan Mishkin*
Amethyst,
Blue Devil

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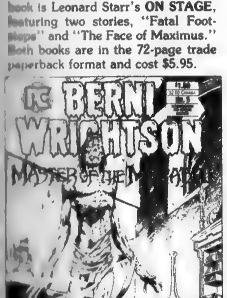
pages are comprised of **Uncle Sam** stories done by Will Eisner over the first few issues. Other features include **Wonder Boy, Merlin the Magician, Cyclone, Kid Patrol, Sally O'Neal, Kid Dixon, Prop Powers and Paul Bunyan.** The same format as the SHEENA book, it sells for $5.95.

Gardner Fox returns to comics in **PACIFIC PRESENTS #7** with **Daral**, a "savage hero from an unspecified past," drawn by Timothy Truman. It's scheduled for October release.

In November, Pacific begins its new series of reprints of Tribune Company Syndicate strip reprints in trade paperback format. The first two will be Dick Moores' **GASOLINE ALLEY**, featuring the story from 1961 which introduced Rover, the child who was raised as a dog. Moores contributes an introduction and a new cover, and Shel Dorf does background material. The second book is Leonard Starr's **ON STAGE**, featuring two stories, "Fatal Footsteps" and "The Face of Maximus." Both books are in the 72-page trade paperback format and cost $5.95.



The other new trade paperback announced by Pacific will be a quarterly entitled **STORIES OF THE WEST**. Written and drawn by the Italian team of Eleuteri-Serpieri and R. Ambrosio, the books focus on the American pioneer days. The first in the series is entitled **Women of the Frontier**, and the 48-page book costs $4.95.

COMING COMICS

VANGUARD ILLUSTRATED No. 7, July. Described in **TCR #218. [July]**

VANITY No. 2, August. Described in **#217. [July]**

ECHO OF FUTUREPAST No. 2, August. Described in **#217. [July]**

PATHWAYS TO FANTASY No. 1, August. Described in **#218. [July]**

SUN RUNNERS No. 4, August. Described in **#218. [July]**

PACIFIC PRESENTS No. 5, August. Described in **#218. [July]**

SIEGEL AND SHUSTER: DATELINE 1930's No. 1, August. Described in **#218. [July]**

TWISTED TALES No. 9, August. Described in **#217. [July]**

SOMERSET HOLMES No. 5, September. Described in **#217. [August]**

ALIEN WORLDS No. 8, September. Described in **#218. [August]**

VANGUARD ILLUSTRATED No. 8, September. Described in **#218. [August]**

GROO SPECIAL No. 1, September. Described in **#217. [August]**

BERNI WRIGHTSON: MASTER OF THE MACABRE No. 5, September. This issue reprints the balance of fan-created material by Wrightson from 1970-71: "Ain't She Sweet," "Uncle Bill's Barrel" and "Mother Toad." Wrightson did the cover. [August]

JERRY IGER'S FAMOUS FEATURES No. 2, September. Described in **#218. [August]**

STRANGE DAYS No. 1, September. This series features the work of England's Peter Milligan and Brendan McCarthy, and the strips involved are **Freakwave**, which premiered in **VANGUARD ILLUSTRATED**, Johnny Nemo by Milligan and Brett Ewins, and **Paradax** by Milligan and McCarthy. McCarthy did the cover. [August]

TWISTED TALES No. 10, September. Described in **#218. [August]**

ZERO PATROL No. 1, September. This is a rewritten and re-edited version of a Spanish series called **Cinco Por Infinito** by Esteban Maroto, reconstituted as the Zero Patrol. The back-up is a new series by Neal Adams, **Megalith, the Ultimate Man**, who is slated to graduate to his own title. Neal Adams did the cover. [August]

AXEL PRESSBUTTON No. 1, September. The first book containing color reprints of British Quality Communications material (which appears in **WARRIOR**) is by Pedro Henry and Steve Dillon. Pressbutton is a psychotic cyborg who fights robots with his companion, Laser Eraser Mysta Mystralis. Also included is a four-page strip by Brian Bolland, who did the cover. [August]

ELRIC No. 7, September. "Sailor On the Seas of Fate" will be adapted in the next six issues by the team of Roy Thomas, Michael Gilbert and George Freeman, from the story by Michael Moorcock. [August]

PLANET COMICS No. 1, september. A trade paperback, described in **#218.** [August]

HEROES OF SPORTS By Will Eisner. A 3 1/2" x 11" trade paperback featuring reprints of a panel series that Eisner did in 1937. $2.95. [August]

MOVIE STARS OF THE 30's. Another trade paperback in the format and at the price of the aforementioned **HEROES OF SPORT.** This was done by members of the Jerry Iger shop inthe mid-'30s. [August]

COMICO NEWS

ELEMENTALS #1 sold out, and is said by Comico to be the best-selling alternative-publisher comic after **AMERICAN FLAGG!** Beginning with **#2**, on sale in September, Rich Rankin will be regular inker on the book and Bill Willingham will also script as well as pencil. With **#3**, Willingham will also letter the book.

EVANGELINE #3 will be inked by Gerald Forton. Ricardo Villagran inked Judith Hunt's cover. That issue will also feature a seven-page back-up feature starring Jonny Six and will be drawn by Mike Manley.

Comico has acquired the rights to adapt the Japanese cartoon **MULTIDIMENSIONAL SPACEFORTRESS MACROSS** into comic-book form. The series is currently being adapted and translated for American TV by Carl Macek and he will edit the comic book series to ensure it adheres to the original 36-episode series. The book will be titled **MACROSS**, and it features the original giant transforming robot character from which all of the other toys were derived.

Bill Cucinotta has left his post as a partner in Comico to pursue a career as a freelance designer-illustrator. Cucinotta handled promotion besides being co-publisher, and created **SKROG** and the as-yet-unpublished **PAIN.**

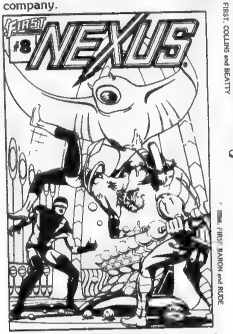
FIRST COMICS NEWS

Beginning this fall, **NEXUS** and **THE BADGER** will resume publication under the First Comics imprint. Mike Baron, Steve Rude and Jeff Dee will continue to work on the books, and John Davis and Milton Griepp of Capital will continue to contribute editorially. Scheduling and frequency are not yet set. If **NEXUS** is made a monthly, an inker for Steve Rude will be sought since he feels unable to maintain a monthly pace doing both pencils and inks. The **WHISPER** series is still in negotiation, and may wind up as a back-up strip in one of the books if it is not picked up as a book of its own.

In the meantime, Mike Baron and Steve Rude have done the **Munden's Bar** strip in **GRIMJACK #6.**

DC and First Comics will be doing crossover comic books along the lines of the recently cancelled Marvel-DC collaborations. No characters have been chosen for the first crossover, but Batman and Jon Sable have been mentioned. As with the DC-Marvel agreement, the production of each annual team-up book will be the responsibility of one or the other companies, while the distribution will be handled by DC on newsstands and First for the direct-sales market. The first release is slated for the July, 1985 Chicago Comicon in honor of the 1984 announcement there.

Joe Staton, who had been the original and only art director of First Comics, has stepped down from that post as of the end of August. He had taken the staff position in 1981. He leaves to go to full-time free-lance drawing, including continuing to draw **E-MAN** with writer Nicola Cuti. Staton had been responsible for logos, cover format, ads and attracting and discovering artists for the company.



First Comics will now be printed in St. Cloud, Minnesota (near Minneapolis) by a firm colorfully described as located between "a nuclear power plant and a prison. Our own Jerry Sinkovec suggests that if an accident occurs at the power plant, they could always give the contaminated comics to the prisoners as a tax break.

This Christmas will see **AMERICAN FLAGG! 1-3** reprinted in trade-paperback format. This Graphic Novel will include new process color by Leslie Zahler, some subtle changes in art and language, and nine to twelve pages of new material, as well as an introduction by Michael Moorcock.

First Comics will predate the aforementioned crossover with DC by starring Max Collins and Terry Beatty's Ms. Tree with Michael Mauser from **E-MAN. THE P.I.'s** will be done by Collins, Joe Staton and Terry Beatty, and will begin in September. Both Mike Mist and Alec Tronn (E-Man) will appear in the three-issue mini-series.

In the aforementioned series, Mike Grell will contribute a series of centerspread tributes to Mickey Spillaine characters Joe Deep, Dog Run Kelly and Mike Hammer.

The Badger will be making a reciprocal crossover with Eclipse's Coyote in **COYOTE #14** and a future

issue of **BADGER.**

As of #24, Nick Cuti will become the regular scripter of **E-MAN** which he co-created for Charlton with Joe Staton back in 1973. Meantime, in **#22**, Teddy Q. returns to Australia to become Captain Koala.

The **Black Flame** series in **STARSLAYER** will soon expand to ten-page stories. The Black Flame will also soon visit Munden's Bar.

STARSLAYER will be pencilled for at least one issue by Hilary Barta, and will feature Starslayer travelling back in time to appear in a **Terry and the Pirates**-type story.

A future **Munden's Bar** will be written by Timothy Truman and drawn by Joe Staton.

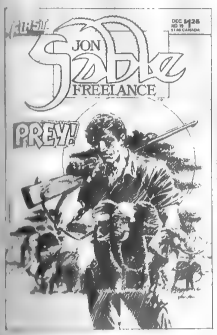
First has named Kathy Kotsivas their Direct Sales Manager, a promotion from Office Manager, which she has been from the first for First. Comics, that is.

GRIMJACK No. 4, November. "Legacy" is by John Ostrander and Timothy Truman. Grimjack's hired to protect a Cynosure rock star. Also, **Munden's Bar** features "A Quiet Night in the Bar" by Ostrander and Hilary Barta. Bob the Watch Lizard reveals a valuable talent. Truman did the cover. [7/10-7/16]

E-MAN No. 20, November. "If You Knew Herb" is by Joe Staton and Rick Burchett. E-Man saves Donald Duke and runs into the Golden Gopher, while Mike Mauser tracks down a Hollywood ghost. Staton did the cover. [7/10-7/16]

AMERICAN FLAGG! No. 14, November. "Order in the Court" is by Howard Chaykin, Pat Broderick and Rick Burchett. Flagg uses blackmail to change things following the revolution attempt. Also: a wedding. Chaykin did the cover. [7/17-7/23]

STARSLAYER No. 22, November. "The Treasure of the Mobae" is by John Ostrander, Timothy Truman and Hilary Barta. The Jolly Roger tries to plunder the Golden Moby but they end up sent to the beginning of time. Also: the Black Flame in "Flocks of Angels See Thee to Thy Rest" by Peter Gillis, Tom Sutton and Don Lomax, in which he falls into the clutches of Hellequin. Truman and Barta did the cover. [7/17-7/23]



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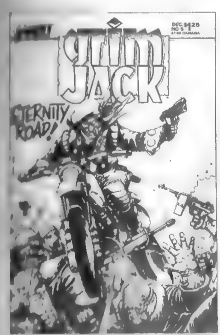
JON SABLE, FREELANCE No. 18, November. "Deadly Games, Part 2" is by Mike Grell. Sable's trip to the Olympics is derailed going through Idaho. Grell did the cover. [7/24-7/30]

MARS No. 10, November. "No Rust, Just Reality" is by Mark Wheatley and Marc Hempel. Morgana and Pawn encounter Moot the Caretaker. Also, Dynamo Joe debuts with "Retreat From Fergusson" by John Ostrander and Doug Rice. A three-part mini-series, the title character is a 70-foot tall robot soldier who is charged with protecting Earth against "The Enemy." Wheatley and Hempel did the cover. [7/24-7/30]



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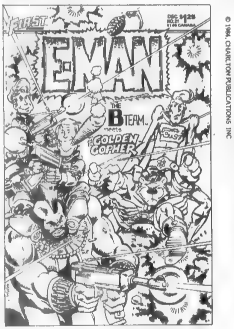
E-MAN No. 21, November. "The B Team" is by Joe Staton. Mr. Z and the B-Team enter during the battle with the Golden Gopher. Staton did the cover. [8/7-8/13]

GRIMJACK No. 5, December. "Dead End, the Shadow Cops, Part 1" is by John Ostrander and Timothy Truman. Hired to recover a stolen component, Grimjack has to ride Eternity Road in no-man's land. The **Munden's Bar** story is "Family and Friends" by Truman and Joe Staton. The origin of Bob the Watch Lizard is revealed. Truman did the cover. [8/7-8/13]

AMERICAN FLAGG! No. 15, December. "Northern Lights, Double Cross" is by Howard Chaykin. Flagg and Ironheart go to a Canadian PlexMall being raided by the Black Beaver. Also, a back-up series explaining the who's who in the series by Charles Meyerson and Chaykin. Chaykin did the cover. [8/14-8/20]



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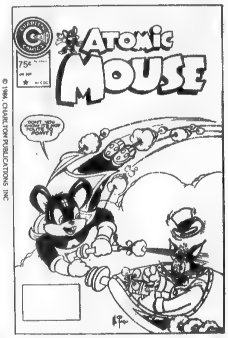
STARSLAYER No. 23, December. "Empirical Data" is by John Ostrander, Timothy Truman and Hilary Barta. Both the Roger and Golden Moby find themselves in Parallax, a city at the beginning of time infested with Pyesti, a nasty race. Also, the Black Flame appears in "The Blood of the Rose" by Peter Gillis and Don Lomax. The Flame endures the tortures of the Nightmare Lord. Truman did the cover. [8/14-8/20]

JON SABLE, FREELANCE No. 19, December. "Prey" is by Mike Grell. A visit to Africa brings Sable across his tragic past and makes him the prey in a manhunt. Grell did the cover. [8/21-8/27]

WARP No. 18, December. "My Brother's Keeper" is by Peter Gillis, Jerry Bingham and Mike Gustovich. With Chaos making a shady deal, Cumulus may have to be reckoned with, while Sargon and Outrider battle Pangolin in a duel to the death. Bingham and Gustovich did the cover. [8/21-8/27]

CHARLTON NEWS

Charlton has added two new reprint funny animal books to their line in anticipation of the renaissance in kids' comics from the other newsstand publishers. They are **ATOMIC MOUSE** and **ZOO FUNNIES**, both of which will begin with #1 again. They will ship July 30, and presumably do not replace any titles on the Charlton schedule.



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BEYOND THE GRAVE No. 17, October. [6/11-7/3]

WAR No. 47, October. [6/11-7/3]

FIGHTIN' NAVY No. 133, October. [6/18-7/10]

GHOSTLY TALES No. 169, October. [6/18-7/10]

BATTLEFIELD ACTION No. 89, November. [7/9-8/7]

FIGHTIN' ARMY No. 172, November. [7/9-8/7]

FUNNY ANIMALS No. 2, November. [7/16-8/14]

GHOST MANOR No. 77, November. [7/16-8/14]

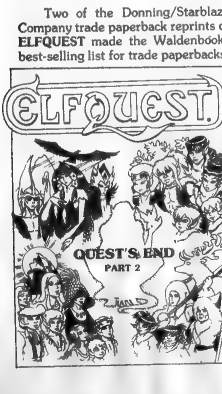
ATOMIC MOUSE No. 1, December. [7/30-8/28]

ZOO FUNNIES No. 1, December. [7/30-8/28]

WaRP GRAPHICS COMING COMICS

There will be a 21st issue of **ELFQUEST**. Besides sketches and memoirs about the creation of the series, as well as letters of comment on the final issue, there will be an all-new expanded version of the "Elf-olution" back-up feature that appeared in the series' first issue. It will be the same format and price as the rest of the series and ships in December.

Two of the Donning/Starblaze Company trade paperback reprints of **ELFQUEST** made the Waldenbooks best-selling list for trade paperbacks.



The fourth book in the series will be issued in October and features issues #16-20.

A DISTANT SOIL No. 3. By Richard Pini and Colleen Doran. [8/23-8/29]

ELFQUEST No. 20. "Quest's End, Part 2" is by Wendy and Richard Pini. The conclusion of the storylines that have been woven throughout the series are featured. [8/30-9/5]

CAPITAL COMICS NEWS

NEXUS and **THE BADGER** have been picked up by First Comics and will join their schedule sometime this fall. See the First Comics section for details.

First Comics did not, however, pick up the option for a **WHISPER** comic. While there is some interest in it as a back-up or as a regular title sometime in the future, no decision has yet been made either way. A Capital spokesman has indicated that if no one else offered to pick up the book, Capital might publish the issue or issues that have been completed themselves.

MARVEL COMING COMICS

DAREDEVIL No. 211, October. "This Hungry God" is by Denny O'Neil, David Mazzucchelli and Danny Bulanadi. Micah Syn prepares to sacrifice the Kingpin's wife in a voodoo ceremony. Mazzucchelli did the cover. [6/5-6/26]

DAZZLER No. 34, October. "Where Have All the Models Gone?" is by Mike Carlin, Geof Isherwood and Vince Colletta. Alison joins Millie Collins' "Millie's Models" agency, and meets Chili (inexplicably called "Chilie" in the issue) Storm. Sienkiewicz did the cover. [6/5-6/26]

MACHINE MAN No. 1, October. "He Lives Again" is by Tom DeFalco, Herb Trimpe and Barry Windsor-Smith. It's the year 2020 and Machine Man is reactivated, only to find that Gears Garvin is still alive, and Iron Man also seems to be. Windsor-Smith did the cover. [6/5-6/26]

MARVEL SUPER HEROES SECRET WARS No. 6, October. "A Little Death..." is by Jim Shooter, Mike Zeck and John Beatty. The Wasp is killed—but by whom? The Lizard, Doom's squadron of villains or the X-Men? Bob Layton did the cover. [6/5-6/26]

MARVEL TEAM-UP ANNUAL No. 7, October. "The Collected Spider-Man" is by Louise Simonson, Paul Neary and Sam de la Rosa. Spider-Man and Alpha Flight take on the Collector, who's collected Marrina. Also, "No Place to Run" is by Bob DeNatale, David Mazzucchelli and Brett Breeding. An Albany household's viewpoint of a super-hero battle featuring the Black Panther and the Human Torch vs. the Crimson Dynamo. Neary and John Byrne did the cover. [6/5-6/26]

THE NEW MUTANTS No. 20, October. "Badlands" is by Chris Claremont and Bill Sienkiewicz. The team attempts to save Daniel's life-preserving operation by entering the Demon-Bear's dimension. Sienkiewicz did the cover. [6/5-6/26]

THE THING No. 16, October. "One Thing Leads To Another" is by Mike Carlin, Ron Wilson and Joe Sinnott. Ben stumbles into a series of caves in which everyone looks like the Thing—and he doesn't. Wilson and Bob Layton did the cover. [6/5-6/26]

WEST COAST AVENGERS No. 2, October. "Blanking Out" is by Roger Stern, Bob Hall and Brett Breeding. The Blank, a villain who can become a living shadow, keeps the west-coasters busy while he unwittingly unleashes an old adversary of theirs. Hall and Breeding did the cover. [6/5-6/26]

ALIEN LEGION No. 3, August. Two stories in this issue, the first by Alan Zelenetz, Frank Cirocco and Terry Austin featuring Lt. Montroc leads a Legion union against terrorists who want to upset a galarchy peace treaty

by kidnapping a Union ambassador. The second, by Zelenetz and Chris Warner features a plot in which a man's life will be saved if the Legion fails. [6/12-7/3]

THE AMAZING SPIDER-MAN No. 307, October. "Beware the Claws of Puma" is by Tom DeFalco, Ron Frenz and Josef Rubinstein. Spider-Man and Black Cat battle the Puma, more problems with the costume occur, and Mary Jane reveals something she's known for a long time. Frenz and Rubinstein did the cover. [6/12-7/3]

CAPTAIN AMERICA No. 298, October. "Sturm und Drang" is by Marc De Matteis, Paul Neary and Roy Richardson. A gloating Red Skull reminisces about his and his daughter Mother Superior's origins. (Note: If the Skull is German, why is his last name Anglicized to Shmidt from "Schmidt"?) Neary did the cover. [6/12-7/3]

DOCTOR STRANGE No. 67, October. "Private Eyes" is by Roger Stern and Steve Leialoha. The Darkhold cult wants to bring back vampires, while Dr. Strange teams with Hannibal King, Jessica Drew, the Shroud, Frank Drake and Blade to see that they don't. Leialoha did the cover. [6/12-7/3]

THE FURTHER ADVENTURES OF INDIANA JONES No. 22, October. "Blind Run" is by David Michelinie, Jim Owsley, Joe Brozowski and Mel Candelario. Marcus Brody's guilt or innocence is determined while a Nazi assassin chases Indy. [6/12-7/3]

IRON MAN ANNUAL No. 7, October. "When Giants Walk the Earth" is by Bob Harras, Luke McDonnell, Joe Akin and Brian Garvey. Iron Man faces a new Goliath, the former original Power Man. The West Coast Avengers guest star. McDonnell Akin and Garvey did the cover. [6/12-7/3]

KA-ZAR THE SAVAGE No. 34, October. "Savage in a Strange Land" is by Mike Carlin, Paul Neary and Carlos Garzon. The final issue of the series features Ka-Zar travelling to another dimension, including a very strange one in the epilogue. Neary's cover is after Steranko. [6/12-7/3]

THE LAST STARFIGHTER No. 1, October. The adaptation of the movie starring Lance Guest and Robert Preston is by Bill Mantlo, Brett Blevins and Tony Salmons. Alex Rogan is so good at videogames that aliens take him into space to save the universe. Jackson Guice did the cover. [6/12-7/3]

THE LAST STARFIGHTER No. 2, November. The adaptation reprint continues by Bill Mantlo, Brett Blevins and Tony Salmons. Guice did the cover. [6/12-7/3]

THE LAST STARFIGHTER No. 3, December. The story concludes by Bill Mantlo, Brett Blevins and Tony Salmons. Jackson Guice did the cover. [6/12-7/3]

MARVEL SUPER SPECIAL No. 32, September. The third **Muppet** movie is adapted by Stan Kay and Dean Yeagle. Yeagle did the cover. [6/12-7/3]

MICRONAUTS Volume 2, No. 1, October. "Shadow of the Makers" is by Peter Gillis, Kelley Jones and Bruce Patterson. The team comes across a sentient asteroid. Michael Golden did the cover. [6/12-7/3]

POWER PACK No. 3, October. "Kidnapped" is by Louise Simonson, June Brigman and Bob Wiacek. The search for the kids' parents goes on board the Snarks' ship, and Jack discovers a new power. Brigman and Wiacek did the cover. [6/12-7/3]

PRINCE NAMOR, THE SUB-MARINER No. 2, October. "The Once and Future Man" is by Marc De Matteis, Bob Budiansky and Danny Bulanadi. Namor must contend with both Proteus and the poverty in Atlantis's slums. Budiansky and Bulanadi did the cover. [6/12-7/3]

THE SAVAGE SWORD OF CONAN No. 104, September. "The Treachery of the Gray Wolf" is by Michael Fleisher, Val Mayerik and Pablo Marcos. Conan travels to Vendhya and meets the Gray Wolf. Plus, part three of "Men of the Shadows" by Roy Thomas and Gene Day. Joe Jusko did the cover. [6/12-7/3]

THOR No. 348, October. "The Dark and the Light" is by Walt Simonson and Bob Wiacek. The mystery of the Forger of Doom is revealed, and Odin's brothers are introduced. Simonson did the cover. [6/12-7/3]

U.S. 1 no. #2, October. "The Truck Stops Here" is by Al Milgrom, Steve Ditko and Mike Esposito. The series concludes with U.S. Archer's final encounter with his brother, the Highwayman. Michael Golden did the cover. [6/12-7/3]

THE AVENGERS No. 248, October. "To Save the Eternals" is by Roger Stern, Al Milgrom and Joe Sinnott. Maelstrom tries to steal the energy of Uni-Mind and the Eternals decide their destiny. Milgrom did the cover. [6/19-7/10]

ALPHA FLIGHT No. 15, October. "Blind Date" is by John Byrne and Bob Wiacek. Marrina and Puck search for the other survivor of Marrina's race, while Snowbird's condition worsens. Byrne did the cover. [6/26-7/17]

THE DEFENDERS No. 136, October. "Bodies and Souls" is by Peter Gillis, Don Perlin and Kim DeMulder. Cloud's secret is partially unravelled, and the Gargoyle and Shafik Wazzan battle the Defenders. [6/26-7/17]

DOCTOR WHO No. 1, October. "The Starbeast" is by Pat Mills, John Wagner and Dave Gibbons, and "Return of the Daleks" is by Steve Moore, Paul Neary and David Lloyd. This new Baxter paper; $1.50, direct-only monthly features reprints of the stories from the British Marvel weekly. Also, an article on the series illustrated byWalt Simonson. [6/26-7/17]

DREADSTAR No. 13, August. "Bad Dreams" is by Jim Starlin. Infra-Red and Ultra-Violet enter, as a secret is revealed about Syzygy and Skeevo tells a story of his youth. Starlin did the cover. [6/26-7/17]

FANTASTIC FOUR No. 271, October. "Who Is Reed Richards?" is by John Byrne. Reed's history is retold and revealed for the first time. Byrne did the cover. [6/26-7/17]

IRON MAN No. 187, October. "The Vengeance of Vibro" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Vibro's rematch is bound to have a different outcome as the rift between Stark and Rhodey widens. McDonnell and Mitchell did the cover. [6/26-7/17]

MARVEL TEAM-UP No. 146, October. "Hero Worship" is by Cary Burkett, Greg LaRocque and Mike Esposito. Spider-Man and Nomad team-up to prevent the Black Abbot and Taskmaster from organizing an unwilling following. [6/26-7/17]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 95, October. "The Dagger at the End of the Tunnel" is by al Milgrom and Jim Mooney. Spider-Man, Black Cat, Silvermane, the Kingpin and the Answer go in search of Dagger. Milgrom did the cover. [6/26-7/17]

SIX FROM SIRIUS No. 2, August. By Doug Moench and Paul Gulacy. The

team must find a band of five beings who can prevent total galactic war. The problem: they're dead! Gulacy did the cover. [6/26-7/17]

STAR WARS No. 88, October. "Figurehead" is by Jo Duffy, Bob McLeod and Tom Palmer. On a diplomatic mission, Leia faces a cyborg villain who'll be seen for months to come. Palmer did the cover. [6/26-7/17]

WHAT IF? No. 47, October. "What If Loki Had Found the Hammer of Thor?" is by Peter Gillis, Kelley Jones and Sam de la Rosa. [6/26-7/17]

CONAN THE KING No. 25, November. By Alan Zelenetz, Marc Silvestri and Geof Isherwood. If Conan won't become Baron Maloric's in-law, the Baron will have him dead. Also, the story of Conn continues. [7/3-7/24]

DAREDEVIL No. 212, November. "The War on Micah Syn" is by Denny O'Neil, David Mazzucchelli and Danny Bulanadi. The Kingpin and DD team-up to take on Micah Syn. [7/3-7/24]

MACHINE MAN Vol. 2, No. 2, November. "If This Be Sanctuary" is by Tom DeFalco, Herb Trimpe and Barry Windsor-Smith. MM and the Midnight Wreckers search for sanctuary, Hassle is captured by Baintronics, Inc and Dr. Cyclobe is introduced. Windsor-Smith did the cover. [7/3-7/24]

MARVEL SUPER HEROES SECRET WARS No. 7, November. "Berserker" is by Jim Shooter, Mike Zeck and John Beatty. The new Spider-Woman is introduced. [7/3-7/24]

THE MUPPETS TAKE MANHATTAN No. 1, November. The movie adaptation is reprinted; by Stan Kay and Dean Yeagle. Yeagle did the cover. [7/3-7/24]

THE MUPPETS TAKE MANHATTAN No. 2, December. Part two of the reprint. Yeagle did the cover. [7/3-7/24]

THE MUPPETS TAKE MANHATTAN No. 3, January. The conclusion of the reprint. Yeagle did the cover. [7/3-7/24]

THE NEW MUTANTS No. 21, November. "Slumber Party" is by Chris Claremont and Bill Sienkiewicz. A new character called Warlock debuts. Sienkiewicz did the cover. [7/3-7/24]

THE SPECTACULAR SPIDER-MAN ANNUAL No. 4, November. By Bill Mantlo, Kerry Gammill and Carlos Garzon. An old flame of Aunt May shows up to haunt her. [7/3-7/24]

THE THING No. 17, November. "Blinded By the Light" is by Mike Carlin, Ron Wilson and Joe Sinnott. Ben is blind and the Reckoner is after him. [7/3-7/24]

WEST COAST AVENGERS No. 3, November. By Roger Stern, Bob Hall and Brett Breeding. Tigra and Wonder Man face Graviton alone. Hall and Breeding did the cover. [7/3-7/24]

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THE AMAZING SPIDER-MAN No. 258, November. By Tom DeFalco, Ron Frenz and Joe Rubinstein. Spider-Man learns the secret of his costume, Mary Jane's bombshell reverberates, and the Unknown Super Hero debuts. Frenz and Rubinstein did the cover. [7/10-7/31]

THE BLACK PANTHER Vol. 2, No. 1, November. By Peter Gillis, Denys Cowan and Sam de la Rosa. Black Panther returns in a mini-series, which features a battle with the Panther Spirit as Africa teeters on the brink of chaos. [7/10-7/31]

CAPTAIN AMERICA No. 299, November. "The Bunker" is by Marc De Matteis, Paul Neary and Roy Richardson. The final battle with the Red Skull begins. Neary did the cover. [7/10-7/31]

FANTASTIC FOUR ANNUAL No. 18, November. By John Byrne, Mark Gruenwald, Mark Bright and Mike Gustovich. The Kree, the Skrulls and the Inhumans appear. Byrne did the cover. [7/10-7/31]

THE FURTHER ADVENTURES OF INDIANA JONES No. 23, November. By Herb Trimpe. Indy makes a find in a hostile country. Trimpe did the cover. [7/10-7/31]

MARVEL SUPER SPECIAL No. 33, November. The film **BUCKAROO BANZAI,** a science-fiction film featuring the eponymous lead character who is a genius inventor/brain surgeon/physicist/linguist/martial artist and leader of the Hong Kong Cavaliers, a Texas bar band, in a story that sounds more than a little tongue-in-cheek. By Bill Mantlo, Mark Texeira and Armando Gil. Michael Kaluta did the cover. [7/10-7/31]

MICRONAUTS Vol. 2, No. 2, November. "Metamorphosis" is by Peter Gillis, Kelley Jones and Bruce Patterson. A changed Huntarr is featured. Michael Golden did the cover. [7/10-7/31]

POWER PACK No. 4, November. By Louise Simonson, June Brigman and Bob Wiacek. The rescue attempt continues. Brigman and Wiacek did the cover. [7/10-7/31]

PRINCE NAMOR, THE SUB-MARINER No. 3, November. "The Twain Shall Meet" is by Marc De Matteis, Bob Budiansky and Danny Bulanadi. Will Atlantis join the United Nations? Budiansky and Bulanadi did the cover. [7/10-7/31]

THE SAGA OF CRYSTAR, CRYSTAL WARRIOR No. 10, November. "Loss" is by Jo Duffy and Ricardo Villamonte. Zardeth, Malachon and Moltar all attack. [7/10-7/31]

THE SAVAGE SWORD OF CONAN No. 105, October. "The Mill" is by Don Kraar, Gary Kwapisz and Bob Camp. No demons, wizards, princesses or monsters, and Conan doesn't get hit over the head. [7/10-7/31]

THOR No. 349, November. "In the Beginning..." is by Walt Simonson and Bob Wiacek. The secret of the Doom Forger is revealed. Simonson did the cover. [7/10-7/31]

THE TRANSFORMERS No. 2, November. "Hey Buddy, Can Ya Spare Some Fuel" is by Bill Mantlo, Jim Salicrup, Frank Springer and Kim DeMulder. The Autobots must stop the Decepticons from using a nuclear power plant in their war against humanity. [7/10-7/31]

THE AVENGERS No. 249, November. By Roger Stern, Al Milgrom and Joe Sinnott. The Avengers battle the elements, as it begins snowing in

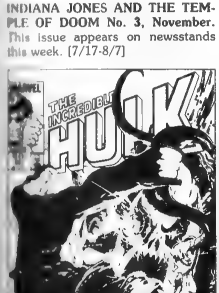
July Milgrom and Sinnott did the cover. [7/17-8/7]

THE AVENGERS ANNUAL No. 13, November. By Roger Stern, Steve Ditko and John Byrne. Mr. Fantastic and the Beast guest-star along with an army of Hulk clones and a surprise adversary. [7/17-8/7]

CONAN THE BARBARIAN No. 164, November. [7/17-8/7]

G.I. JOE No. 29, November. By Larry Hama and artists. Cobra plants explosives on the Joes' hovercraft. [7/17-8/7]

INDIANA JONES AND THE TEMPLE OF DOOM No. 3, November. This issue appears on newsstands this week. [7/17-8/7]



THE INCREDIBLE HULK No. 301, November. "Crossroads" is by Bill Mantlo, Sal Buscema and Gerry Talaoc. The Hulk's new life begins as he finds himself trapped in an alien dimension. [7/17-8/7]

THE LAST STARFIGHTER No. 2, November. The newsstand version is available this week. [7/17-8/7]

MARVEL AGE No. 20, November. [7/17-8/7]

MARVEL FANFARE No. 17, November. "When Murder Mountain Walks" is by Marv Wolfman, Dave Cockrum and Joe Sinnott. The second part of **Sky-Wolf** is presented. Also, a **Hulk** story by David Kraft and Tony Salmons. Cockrum did the cover. [7/17-8/7]

MARVEL TALES STARRING SPIDER-MAN No. 169, November. "The Claws of the Cat" is by Stan Lee and Steve Ditko and originally appeared in **AMAZING SPIDER-MAN #30.** Ditko did the cover. [7/17-8/7]

POWER MAN AND IRON FIST No. 111, November. "Captain Hero" is by Jim Owsley, Greg LaRocque and Any Mushynsky. Captain Hero wants to join the Heroes For Hire agency. [7/17-8/7]

ROM No. 60, November. "The Eyes of a Child" is by Bill Mantlo, Steve Ditko and an inker. The Wraith War nears an end as Starshine finds out what it's like to be a child. [7/17-8/7]

THOR ANNUAL No. 12, November. By Alan Zelenetz and Bob Budiansky. Thor's half-brother is introduced. [7/17-8/7]

THE UNCANNY X-MEN No. 187, November. By Chris Claremont, John Romita, Jr. and Dan Green. It's Storm and Forge vs. the Dire Wraiths. [7/17-8/7]

ALPHA FLIGHT No. 16, November. By John Byrne and Bob Wiacek. Sub-Mariner aids Marrina in her search for her mate. Byrne did the cover. [7/24-8/14]

COYOTE No. 8, September. By Steve Engleheart, Chas Truog and Bob Wiacek. Also, **The Djinn** by Steves Englehart, Ditko and Leialoha. Truog and Wiacek did the cover. [7/24-8/14]

THE DEFENDERS No. 137, November. "Hearts and Minds" is by Peter Gillis, Don Perlin and Kim DeMulder. The Gargoyle may have to make the supreme sacrifice to save his teammates. [7/24-8/14]

DOCTOR WHO No. 2, November. "Starbeast Part 2" is by Pat Mills, John Wagner and Dave Gibbons; "Throwback" is by Steve Moore and Steve Dillon. [7/24-8/14]

EPIC ILLUSTRATED No. 26, October. "The Last Galactus Story" is by John Byrne and Terry Austin; **Cerebus the Aardvark** by Dave Sim. [7/24-8/14]

FANTASTIC FOUR No. 272, November. By John Byrne. [7/24-8/14]

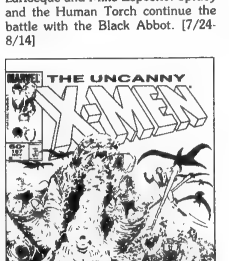
THE INCREDIBLE HULK ANNUAL No. 13, November. "Old Friends" is by Bill Mantlo, Alan Kupperberg and Gerry Talaoc. The Hulk meets a creature in the other dimension who may be his salvation or his death. [7/24-8/14]

IRON MAN No. 188, November. By Denny O'Neil, Don Perlin and Steve Mitchell. The Brothers Grimm return to harrass Iron Man. [7/24-8/14]

KITTY AND WOLVERINE No. 1, November. By Chris Claremont and Al Milgrom. Kitty learns facts about her father. [7/24-8/14]

MARVEL SUPER SPECIAL No. 34, November. The adaptation of **SHEENA, QUEEN OF THE JUNGLE** starring Tanya Roberts is by Cary Burkett and Gray Morrow. [7/24-8/14]

MARVEL TEAM-UP No. 147, November. By Cary Burkett, Greg LaRocque and Mike Esposito. Spidey and the Human Torch continue the battle with the Black Abbot. [7/24-8/14]



PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 96, November. By Al Milgrom and Jim Mooney. Cloak and Dagger guest star. Milgrom did the cover. [7/24-8/14]

STARRIORS No. 1, November. By Louise Simonson, Michael Chen, Brian Akin and Ian Garvey. More robots in a limited series. [7/24-8/14]

STAR WARS No. 89, November. By Jo Duffy, Bob McLeod and Tom Palmer. Rik Duel, Kiro and the Ewoks put in appearances. [7/24-8/14]

MARVEL GRAPHIC NOVEL No. 12, November. VOID INDIGO by Steve Gerber and Val Mayerik is a generation-spanning sword and sorcery epic. [7/31-8/21]

SIX FROM SIRIUS No. 3, September. By Doug Moench and Paul Gulacy. Phaedra finds out the limits of her telepathy when she discovers a traitor in their midst. Gulacy did the cover. [7/31-8/21]

WELCOME DERBY VISITORS!!! WANNA' HOT TIP? HERE'S ALL THE DOPE ON THE EVENTS LEADING UP TO THIS WEEK'S EPISODE OF LOUISVILLE'S SUPER-HERO....

CAPTAIN KENTUCKY!

EPISODE 83
DERBY SPECIAL!

DON ROSA
©1981

C.K. KNOWS THAT TWO BANK ROBBERS HAVE INVESTED THEIR ILL-GOTTEN FUNDS IN A SCHEME WHICH THEY THINK WILL MAKE THEM QUITE RICH ABOUT 3 MINUTES AFTER POST-TIME THIS AFTERNOON. THEY'VE BOUGHT OFF A CROOKED JOCKEY (THIS IS PURE FICTION, MR. RACING COMMISSIONER), WHO CLAIMS THAT, THROUGH GOD-NOSE WHAT FOUL METHODS, HE CAN INSURE THAT HIS LONG-SHOT MOUNT, "SON OF OLD MUCILAGE" WILL WIN THE DERBY!

THIS JOCKEY IS OBVIOUSLY A CON-MAN HIMSELF, SINCE HE CAN'T REALLY HOLD UP HIS END OF THE BARGAIN ...AND YET C.K. REALIZES THAT THE ONLY WAY HE CAN CAPTURE THE TWO BANK ROBBERS, LOST IN THE VAST DERBY CROWD, IS...

PADDOCK
TAP. TAP.
KONK!
FLICK!

...IS TO MAKE CERTAIN THAT "SON OF OLD MUCILAGE DOES WIN! I'LL APPREHEND THOSE CROOKS WHEN THEY GO TO COLLECT THEIR WINNINGS, AND THE TRUE DERBY WINNER CAN BE ANNOUNCED AFTER ONLY A BRIEF INQUIRY.

...AND THE 107TH RUN FOR THE ROSES IS ABOUT TO BEGIN!
THEY'RE AT THE POST...

EY, BUD--AIN'T YOU A LITTLE BIG TO BE A JOCKEY? AND THOSE ARE SOME PRETTY FUNKY SILKS YA' GOT THERE!

WHAT'S WITH ALL THOSE STRAPS, PAL? ARE YOU IN TO BONDAGE, OR WHAT?

OH...UH... MY HORSE NEEDS A LIL' EXTRA SUPPORT-HERNIA OPERATION Y'KNOW.

C.K.'S PREDECODED SECRET MESSAGE: FOR MY EXPANDED AUDIENCE, HERE'S MY ANNUAL "WANTED" LISTINGS-- GOT ANY OLD COMIC BOOKS, AT (CONTINUED)

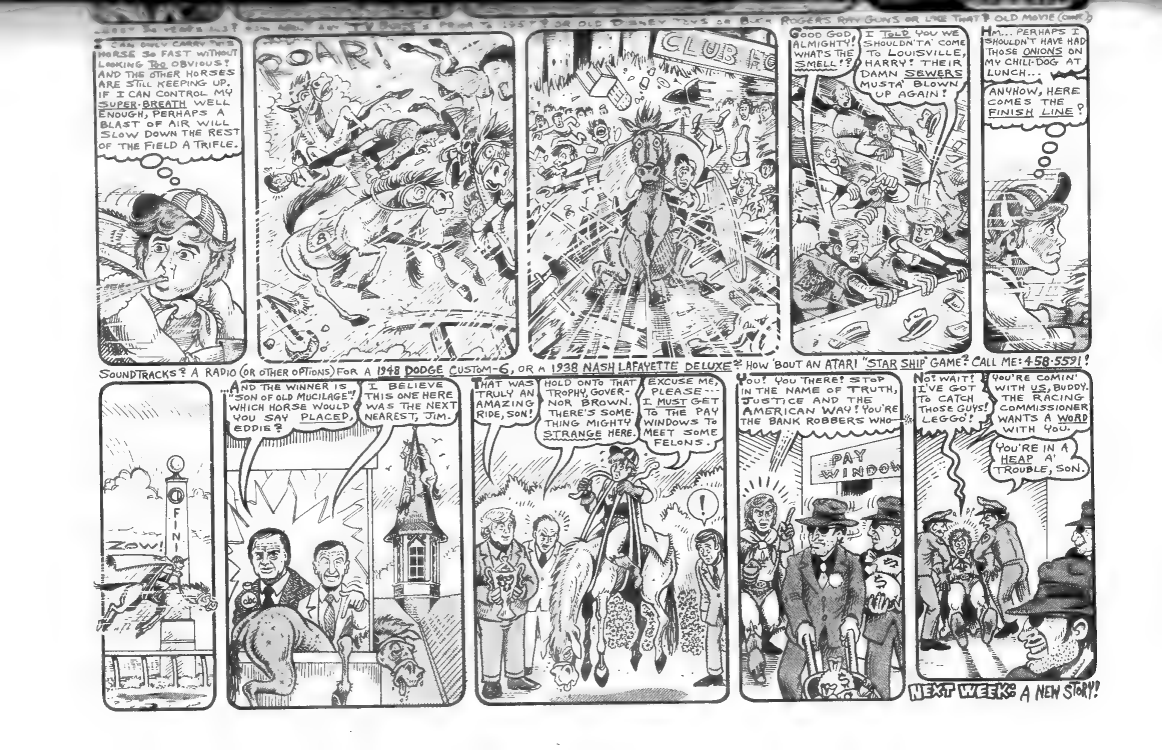
AND THEY'RE OFF! RUNNG!
OH.

WELL, THIS STEED IS EVERY BIT AS SLOW AS THE 99 TO 1 ODDS MIGHT INDICATE. SO, NOW I ADD MY POWER OF SUPER-HERO FLIGHT TO GIVE THIS EQUESTRIAN LOSER SOME EXTRA ZIP!
GOOD YEAR

JUDAS PRIEST! I'M RECOMMENDIN' THAT THIS HORSE HAVE A HERNIA, TOO!
WHAT THE--?
GOOD YEAR
?
ZOW!
?

IT'S AMAZING, HOWARD! I'VE NEVER SEEN A HORSE SO LIGHT IN ITS STRIDE!

I KNOW A FORMER PUGILIST WHO NOT ONLY MANIFESTED SUCH BOUYANT CHARACTER-ISTICS OF MULTIHUED DIURNAL INSECTS, BUT ALSO POSSESSED THE PAINFUL PRICK OF A HYMENOPTEROUS MEMBER OF THE SUPER-FAMILY APOIDEA.


CAN I REALLY CONTROL THIS HORSE SO FAST WITHOUT LOOKING SO OBVIOUS? AND THE OTHER HORSES ARE STILL KEEPING UP. IF I CAN CONTROL MY SUPER-BREATH WELL ENOUGH, PERHAPS A BLAST OF AIR WILL SLOW DOWN THE REST OF THE FIELD A TRIFLE.
ROAR!
CLUB
GOOD GOD, ALMIGHTY! WHAT'S THE LOUISVILLE, SMELL?
I TOLD YOU WE SHOULDN'TA COME HARRY! THEIR DAMN SEWERS MUSTA BLOWN UP AGAIN!
HM... PERHAPS I SHOULDN'T HAVE HAD THOSE ONIONS ON MY CHILI-DOG AT LUNCH...
ANYHOW, HERE COMES THE FINISH LINE!
SOUNDTRACKS? A RADIO (OR OTHER OPTIONS) FOR A 1948 DODGE CUSTOM-6, OR A 1938 NASH LAFAYETTE DELUXE? HOW 'BOUT AN ATARI "STAR SHIP" GAME? CALL ME: 458-5591!
FINI
ZOW!
AND THE WINNER IS "SON OF OLD MUCILAGE"! WHICH HORSE WOULD YOU SAY PLACED, EDDIE?
I BELIEVE THIS ONE HERE WAS THE NEXT NEAREST, JIM.
THAT WAS TRULY AN AMAZING RIDE, SON!
HOLD ON TO THAT TROPHY, GOVERNOR BROWN. THERE'S SOMETHING MIGHTY STRANGE HERE.
EXCUSE ME, PLEASE... I MUST GET TO THE PAY WINDOWS TO MEET SOME FELONS.
!
OUT YOU THERE? STOP IN THE NAME OF TRUTH, JUSTICE AND THE AMERICAN WAY! YOU'RE THE BANK ROBBERS WHO—
PAY WINDOW
NOT WAIT! I'VE GOT TO CATCH THOSE GUYS! LEGGO!
YOU'RE COMIN' WITH US, BUDDY. THE RACING COMMISSIONER WANTS A WORD WITH YOU.
YOU'RE IN A HEAP A' TROUBLE, SON.
NEXT WEEK: A NEW STORY!!

A COMIC READER

By Sam Kujava

Okay, so Kitchen Sink produces **STEVE CANYON** and **THE SPIRIT** and **WILL EISNER'S QUARTERLY**? They're top-quality, jam-packed magazines featuring new and old work by a couple of cartooning's **greatest talents**! Are they (Denis Kitchen and Associates) going to rest on their well-deserved laurels?

How about **GOODMAN BEAVER**, one of the absolute best Harvey Kurtzman and Will Elder collaborations ever, seldom seen by today's fan generation until now! You've seen their hilarious, still-fresh parodies from **MAD COMICS** reprinted in many editions of **MAD** paperbacks. **GOODMAN** is just as funny, and even more wise and polished, coming from a duo that had grown and learned from **MAD**, **TRUMP** and **HUMBUG**.

I've always marveled at the incredibly detailed, yet somehow open and clean artwork of Will Elder. This 8 1/2" by 11" paperback edition reprints each panel as a **full page**, and for the first time, I'm also enjoying Will's beautiful drawing ability and magnificent style of cross-hatching. And as long as I was slowing down to admire the view, I took the opportunity to read Kurtzman's scripts again, and I'm even more amazed. His biting satires of 1960-era politics and social mores are still applicable in 1984...and beyond.

"I can do better than that," about a comic book so badly drawn that I could have done better, prompted more response than anything I've ever done in this column. I still get letters asking me to 'fess up! The sad thing is that I've seen many books since then where the writing and art was much worse. Just when I think that a new low has been achieved, **TRANSFORMERS #1** comes along. Really, this could win a Golden Turkey award for the **decade**. So what if the contracts were signed with the toy company and Marvel's animation studio is rushing TV ads into production...there's never any excuse for such bloated, uninteresting writing vying for awfulness with the cluttered, klutzy drawing!

Maybe they published this to take the heat off **U.S. 1**, which had been published to take the heat off **TEAM AMERICA**...

THE BLUE LOTUS is the latest in **THE ADVENTURES OF TINTIN**, written and drawn by Herge in 1934 and 1935, the American edition only recently showing up in local bookstores like B. Dalton. I own over a dozen of these handsome comic albums, and I have to restrain myself from reading through them too quickly...they're that good, that exciting. Unlike the dismal thing produced at Marvel, if you hunger for the adventure and intrigue of **an INDIANA JONES** pic, any **TINTIN** story will more than satisfy you. Drop kick that abysmally-drawn **MARVEL SUPER SPECIAL** adaptation of **TEMPLE OF DOOM** and spend $5.25 on a book that trees gladly die for!

Aardvark-Vanaheim sends me review copies of their titles, for which I am very grateful. My local comic shop owner won't carry them. Oh, he tried them once. Ordered the minimum three copies from his distributor. I came in and bought one of each. The remaining two copies of **CEREBUS** and **JOURNEY** never sold. For all I know they may be there at the shop yet, being thumbed past in the bargain box.

Such is the state of many alternative titles in this community.

I've got a complete run of **ARN SABA'S NEIL THE HORSE**, thanks to the generosity of Arn, and now, I guess, Deni Sim. I don't recall this title ever seeing the light of day in the comic shop...no super-heroes, no sci-fi, no heavy duty blood 'n' guts...it just doesn't have the stuff of which adolescent male fantasies are made. **NEIL** is a real mixed bag of material, but because it is so unrelentingly unlike anything else being published, Arn Saba disarms any critical scrutiny I may bring to bear.

I reviewed this before. If you've been feeding yourself on a steady diet of inhuman, robotic, wimpy, introspective muties and feel that you're about to burst, refresh your eyes and mind with an issue of **NEIL THE HORSE.** I just hope you're lucky enough to have a comic shop that carries it.

NORMALMAN #2 and **3** have been sent to me. Of course, it's an A-V comic, so I never got a copy of **#1** at the local comic shop. If I can pick up a first issue at the July Comicon, I'll be glad to take a shot at this continuing saga. (I'm not impressed with the slapdash art or use of color, so far.)

JOURNEY is great reading, well-written by Bill Loebs, but his art puts me off. Not because it's bad, but because of the unevenness. The covers I have before me, **#8-10**, are beautiful, solidly drawn and colored. The interiors scream for the same kind of color, or at least some grey tones. And while the Eisner influence is nice, Loebs draws everybody so **damn ugly**! I wasn't around in the last century, but I'm sure that everybody wasn't a deformed freak!

Now, a writer-type like Don Thompson can ignore this. He's more interested in the writing part of a comic, and, considering the sad state of writing in the industry today, that's something we **all** should be interested in. But to a writer-slash-artist type like me, the art hurts the writing. The drawin' end of **JOURNEY** could be consistently better, and I'm hoping that in time it will be. It's one of the better comics around.

I don't ever think I've read a bad review of **CEREBUS**. The aforementioned Don Thompson of **THE COMICS BUYER'S GUIDE** sings its praises, and I usually like the same things he does. The guys at **THE COMICS JOURNAL** almost drool on the pages in ecstasy, and everybody **knows** they don't hardly like **nothin'**! So what's wrong with me?, he said climbing out on a limb.

CEREBUS is a bloody bore. A guy gave me a free copy a couple of years ago. I wasn't collecting it, and the fan thought I'd review it if he gave me a free issue. I couldn't make hide nor hair of it. The story had begun in some long-ago issue, and it wouldn't end for a long time. I had here a few pages of some epic that someone mistakenly put a cover around.

Sure, a lot of your favorite comics are like that. The Conways and Claremonts of the industry love to take an eight-page plot and keep it going for six months. At least **they** recap the action.

Aardvark-Vanaheim sent me three consecutive issues, for which I am grateful. It's just more of the same. The writing's okay if you like pages of bland, curt speeches that don't for a moment sound like anything realistic. The drab, dull, minimalistic art is indefensible. "Theresa," in **#60**, is an example. Six pages of one character speaking. The "camera" moves hardly at all. More static than this I haven't seen. Sim is capable of better work. There are a few nice panels in **#61**. But on the whole, I get the picture of a writer who has a lot he wants to say, only the damn illustrations have to be added under the blocks of dialogue. Guess what's suffering?

You write and tell me that I'm being unfair, that I have to read a long run of issues in order to appreciate the brilliance of a man who is already being compared to Barks, Eisner, and probably Will Shakespeare. Sorry, gang. Whatever is so great about this book should be present in any individual issue. I haven't spotted it yet.

"You know, one of the most underrated comics DC publishes is **SGT. ROCK**. Issue after issue, writer Robert Kanigher tells stories of real people trapped in a world of war they never asked for. Give a read to this story from **SGT. ROCK #393** and see if perhaps it's something you might want to pay more attention to from now on..." So went the cover letter that DC's Bonnie Miller sent me.

She don't know me very well, do she?

Bonnie, I've been promoting **ROCK** and the incredible stories of Kanigher as long as I've been writing this column. Sure, the book and the writer have had their ups and downs. It's hard to be consistently great year after year for 25 years. Some readers continue to talk about the gravy days when Kubert was the artist. The Heath years are also fondly remembered; that's when I picked it up on a regular basis. And never quit.

These last couple of years have been a new highpoint for the Sarge and his creator. You've heard me go on about the **ROCK ANNUALs**; they've had the space and the grand art to be something special. But even the monthly title has been gripping...ever since "The Dummy," Kanigher has found renewed vigor and energy.

#393's "Killers Also Smile" continues RK's familiar theme of examining the good and bad side of the enemy, that not all adversaries have their hearts rooted in evil. Now, if Kanigher was writing a teen mutant book, he'd take a year-and-a-half to make the point. **ROCK** says it in fifteen pages.

The art by Adrian Gonzales reminds one of Kubert, but quality is uneven, and far below the consistent look provided by Frank Redondo.

I've also read the original typewritten script for "Zack's War!", soon to appear in an issue of **ROCK**. This is more in line with the kind of shocks that RK has been throwing at readers lately. Simply, it concerns the problems of an amputee, sent home from the action, learning to live with his disability and looks and stares and taunts of the people he used to fight for. It is not as intricately plotted as **NEW TEEN TITANS** or as new and trend-setting as **GREEN LANTERN**, but then, those guys can't write a helluva neat fifteen-page story like this. Can they?

What's so funny? It's a difficult subject to agree on. Some of you were rolling in the aisles over **CAPTAIN CARROT**. I saw a guy chuckling over **MARVEL TAILS** once, but he wouldn't give me his name. **NEIL THE HORSE** brings a smile to my face. **GOODMAN BEAVER** makes me laugh and shake my head approvingly. **STIG'S INFERNO**, a new Vortex Publication, is warmly amusing and also has me on the edge of my seat. Writer/artist Ty Templeton has created a likeable protagonist in Stig, whose weird house and the denizens therein will have you asking questions and turning pages to see those little gremlins...but Templeton, like any master showman, knows when to hold back the main event. Cartooning is also very appealing to the eye and professional is its use of black and white and gray to best advantage. Most of you will find **STIG'S INFERNO** funny enough to come back for more. And isn't that what it's all about?

Thanks to the gentlemen of the Vancouver Comic Book Club (P.O. Box 48873, Bentall Station, Vancouver, BC V7X 1A8) for spicing up my comic-book reading diet with their 7th issue of **PLASTIZINE**. There is a rough, clannish feel to this effort that is enlightening and refreshing. For your $1.00, you get current comic-book news, and some comic reviews, minutes of the club's annual meeting, a somewhat dated, but still worthy interview with Arn Saba, movie reviews, a very funny little comic strip called **Socialist Turtle**, and a vehicle that makes me aware of the number of dedicated fans and collectors that I often forget when writing my columns. There's another whole big country to the north of Lake Superior, Sam!

Now that the writing and drawing on **X-MEN** has slipped to a point where even ardent fans are starting to moan and groan, it's obvious that **TEEN TITANS** has taken over as the best teen super-team book around. Oh, I forgot about **DNAgents**! Okay, so there's a tie!

Which reminds me, I had the privilege of perusing some new Steve "The Dude" Rude art featuring the team-up between the Teen Titans and the DNAgents! Is this possible? Whether these were just sample pages to show DC that he could do more than **NEXUS**, or these are the pages to be scripted for a future **TT** issue that Marv Wolfman was talking about, I'd love to see this in print...just so all of you could be knocked over by this artist's enormous talent like I was!

DALGODA is going to be the comic which makes fans sit up and take notice of **FANTAGRAPHICS**. Oh, they've got their class projects, like **NEMO**, **POPEYE** and **PRINCE VALIANT**, but here Groth and Co. seem to be presenting their version of what could be a typical DC or Marvel or Epic title...only done up right.

You can hardly go wrong by having Jan Strnad at the writing helm; he's one of the best there is. Dennis Fujitake and Kevin Nowlan aren't yet big names to the fans, but their very different styles of art will soon have the groupies forming camps. Nowlan you will remember from his striking **MOON KNIGHT** work, and he's even more at home on the fantasy-based **Grimwood's Daughter**.

The **Dalgoda** strip strikes me less as a science-fiction story and more as a crackling good tale of spying and mystery, what with the questions raised and left unanswered, the crooked political machinations, and even Dal's one Earth ally being not all that he appears to be.

I've thoroughly enjoyed what I've seen so far of the two preview copies, and they don't even feature the coloring of the legendary Kenneth Smith! All the more reason for all of us to look forward to **DALGODA** when it reaches the shops and convention tables this summer!

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Jeb Stuart and his Haunted Tank have been around for over two decades, just like Barry "Flash" Allen and Hal "Green Lantern" Jordan. And yet **G.I. COMBAT #271** continues to keep its star player on top, fresh and alive. Boltinoff and Kanigher haven't gotten Jeb married so they could drive his wife insane or make her unfaithful or kill her off so Stuart could go off the deep end. They didn't have their traditional hero do a sudden aboutface and begin to stamp his feet like a crybaby so he could quit and be replaced. No poorly thought-out cheapjack soap-opera melodramatics for Stuart's Raiders.

No, Jeb has stepped off center

stage on occasion and let newer pivotal players like Sgt. Craig and his son Eddie have the spotlight. He even welcomes cameo visits from people like Sgt. Rock and Easy Co., to remind us all that when times are tough and you feel like giving up, there are always good friends there to support you and get you through.

He's even gracious enough to give up his second story space to exciting upstarts such as the Mercenaries, which gives **COMBAT** even more variety and the readers more for their money.

It's reassuring that one of DC's oldest and best titles continues to change with the times and still satisfies all her faithful readers.

It's too bad that pros like Robert and Murray weren't allowed to work their wonders with old heroes like Barry and Hal before Flash and GL were ineptly ruined.

Marvel's an easy target. This company produces a lot of comics and comic magazines, and yet they've got but one Walt Simonson. And one John Byrne. It may seem silly that a new costume has generated so much interest in an old title like **AMAZING SPIDER-MAN**, but for all they knew it could have flopped. The fans, especially the speculators, made a mountain out of that molehill. They've the advantage of national TV ads, through **G.I. JOE** and the attractive Saturday-morning **Spidey/Hulk** cartoons. If any unsuspecting kids watches the infantile **SUPER FRIENDS** and then looks at a copy of the **JLA**, he'll have to keep on looking for the genuine article.

The Marvel emblem on the cover still carries a lot of weight. For every **FANTASTIC FOUR** and **MIGHTY THOR**, which is completely new but recalls the excitement of the sixties, there are sick, twisted versions of **IRON MAN, CAPTAIN AMERICA** and **DAREDEVIL**. The fans don't seem to mind.

When I wrote that piece about Marvel's direct-sales blitz, some correspondents got the idea that I was against Marvel. To the contrary, I cheer for any great business success in the industry. I love comics, and I want the medium to survive! Marvel may publish a lot of the same-old-stuff for the undemanding, but they also have the outlets of the Graphic Novels and the Epic line. And it's still a place where people like Byrne and Simonson can work their monthly 60-cent magic.

One of the pluses of having a local comic shop is that you can sit back for a while and enjoy spirited discussions between staff and customers on this or that company, title, artist, etc. Nobody ever seems to agree with anybody else but the tone is always lively and the entertainment value is tops. For those of you who can't experience this or for those of you who can't get enough, why not try a six-month subscription to **IT'S A FANZINE** for $5.50, from Gene Kehoe, 8708 Carole Circle #11, Urbandale, IA 50322. Besides the chatty and argumentative style of the columnists and reviewers, this fine little fanzine features concise appreciations of past classic strips and titles.

Gene, how could you give three stars to **EVANGELINE**? No way, Kehoe!

Sam Kujava, 1157 S. Fisk Street, Green Bay, WI 54304

HUMOROUSLY SPEAKING

By Steven Rowe

The end of Whitman comes as no surprise to most of us comics watchers. Before they chose the three-in-a-bag method of distribution in 1980, they were getting harder and harder to find in many places, due to their closing out distribution areas where they didn't sell (that's one advantage to living in rural areas—due to lack of other diversions, kids still buy comics and therefore I was able to find Charlton and Gold Key comics—and even Comely's **CAPTAIN CANUCK #1**, which some swear wasn't distributed in the USA). And when you did find some, they usually didn't measure up to the good stuff you read as a kid. (It's amazing how that works; it doesn't matter how old you are, they stopped making good funny animal comics when you were twelve, good super-hero comics at eighteen and good music at twenty-five—ask almost anyone.) Actually, Whitman was producing good stuff up to the end: **POPEYE, LITTLE LULU** (as long as you didn't compare the new ones to the Stanley classics), **WINNIE-THE-POOH** and the Carl Barks reprints, among others.

It's going to be hard to imagine life without **Walt Disney's COMICS AND STORIES** or **UNCLE SCROOGE** or other Disney characters, I mean, the Disney Channel is one of the hottest cable stations around, and now that kids know who Mickey Mouse is, there aren't any Mouse comics. Hopefully, Whitman will figure out the need for a newsstand Mouse comic, or will allow the rights to a comic to be farmed out to someone else. (Whitman, of course, still has the rights now, as they go hand-in-hand with their books, puzzles, coloring books, drawing books, and all other merchandising rights.)

DONALD DUCK IS 50 YEARS OLD. I'm sure you heard about it. From L.A. having an official Duck day to the **READER'S DIGEST** doing a big hoohah, it's been Donald's and Clarence Nash's day. I notice that the writers, animators, directors and even Unca Walt are sorta missing from the celebration. Oh well, that's show biz for you. On this occasion, I'd like to talk about Duck artists. Due to the work of Jerry Bails in his **WHO'S WHO OF AMERICAN COMIC BOOKS**, I'm able to present the following list of artists who have drawn **Donald Duck** for Whitman over the past 33 years: Kellog Adams (c52-c57), Mike Arens (c73), Carl Barks (who? 42-66), Jack Bradbury (c48-c68), John Carey (60s-70s), Bob Gregory (70-84), Jack Hannah (42), Allen Hubbard (50s), Jack Manning (c69-84), Frank McSavage (50s), Dick Moores (40s-50s), Paul Murry (50s), Tony Strobl (40s-70s), and no doubt many others I've left out accidentally, as I can't imagine Kay Wright (who drew a good many of the **JUNIOR WOODCHUCKS**) or Pete Alvarado not drawing the main duck. I'm sorry I didn't mention inkers or writers, but I would like to mention one—Bob Karp. Bob was one of three brothers who were extremely influential in funny-animal comics. Bob has two main claims to fame: writing the **DONALD DUCK** comic strip for forty years, and writing the script for **FOUR COLOR #9**, the first new **Donald Duck** comic book drawn by Jack Hannah and Carl Barks. Happy birthday, Donald, from all your fans.

STANHALL COMICS

If you're one of those people who get your history of comics from the **PRICE GUIDE**, then you've never heard of Stanhall Comics, because the **GUIDE** credits other companies with all of Stanhall's books. Stanhall was a shoestring operation, with both of its owners holding down other jobs in the comics industry, an unheard of feat, then and now.

One of the owners, Adolphe Barreaux, continued to edit comics for Trojan (whose offices shared the same address as Stanhall's), while the other owner, Hal Seeger, wrote teen-age comics for a variety of other publishers (although DC fired him; seems that Stanhall and DC had offices in the same building, 480 Lexington Avenue, and DC didn't like him coming up for assignments.)

January 1953 saw their first comics, **OH, BROTHER!** written by Hal Seeger and Bill Williams, who had been teaming up to do Dell's

HENRY ALDRICH. It was pretty typical Seeger writing, using the same style he had used for DC's **A DATE WITH JUDY** and **LEAVE IT TO BINKY.** It lasted five issues, until October 1953.

G.I. JANE was their next book, also done by Seeger and Williams. It concerned Jane and her life and boy friends in the Army. **#9**, September 1954 is probably the last issue of this comic to be published by Stanhall; **#11**, March 1955 was published by Merit Publications Inc., located in Wilkes Barre, PA with editorial offices at 2 East 45th Street, New York 1, NY. The editorial content was still obviously Seeger/Williams, the final issue apparently having been completed before Stanhall gave up the ghost.

MUGGY-DOO, BOY CAT began in July 1953 and ran a short four issues to January of '54. The **GUIDE** lists this as a Standard Comic. It was also written by Seeger, but was drawn by Irv Spector. Muggy-Doo later became a fox in a short series of animated cartoons which surfaced in the '60s.

THE FARMER'S DAUGHTER was also done by Seeger and Spector. Because of the title, many people expect this book to be a "good girl art" book; it isn't. It only lasted three issues (February-March to June-July, 1954); the second series listed in the **GUIDE** does not exist.

BROADWAY HOLLYWOOD BLACKOUTS was the last comic that Stanhall put out, another three issue comic. Besides Seeger, Barreaux also wrote some of these. Seeger had access to the files of the Broadway show **HELLZAPOPPIN**, and used many classic gags/old corn in this comic.

As a shoestring operation, Stanhall was lost in the flood of comics of '53-and '54. (You think there are a lot of comics out now? In September of '53 there were more than 500 [!] comics on sale.) Barreaux went back to comic and later magazine editing, while Seeger returned to animation work (eventually, **MILTON THE MONSTER**), and Stanhall was forgotten.

DC HUMOR COMICS
THE ADVENTURES OF BOB HOPE

Starting with this column, I plan to discuss each DC humor comic in detail, in order to give myself something to do with my freetime.

Bob Hope was and is a famous radio/movie/TV/vaudeville comedian. So it's not too surprising that he was the first licensed funnyman at DC. The plots for the early issues consist of Hope as an unemployed womanizer who tries to meet beautiful women and avoid paying rent. The editor was Larry Nadle, who probably wrote some of the stories. Cal Howard, an animation and TV writer, also wrote some. Much of the art in these early issues (if not all) is by Owen Fitzgerald. The **PRICE GUIDE** is correct about the back-ups; another artist reputed to have drawn the main strip in the '50s is Howie Post. The DC house style for humor comics seems to have been to make it all look as much like Bob Oksner's as possible, which turned out to be fortuitous for DC, as Fitzgerald left in 1960. Mort Drucker became the main artist in 1961, with occasional fill-ins by Bob Oksner, who would take over as regular artist in 1965.

In **#86**, Bob Hope met Harvard Harvard III, the talking dog. With the death of Larry Nadle in 1964, Murray Boltinoff became the editor. The new writer, Arnold Drake, began to use many fantasy elements in his stories: time travel, robots, and monsters. **#95** saw the introduction of Super-Hip, as well as the Facility of Fear. Super-Hip in reality was squarish Tad Jutefruce, who, when angered beyond control, turned into the hero with the enormous ego, the swingin' teen, the orchid in the world of human crabgrass; the...well, you get the picture—an egomanical superhero. The Faculty of Fear were Tad's teachers at Benedict Arnold High School, who looked rather like Frankenstein's monster, Dracula, Wolfman and a ghoul (just average teachers, right?). But it was the beginning of the end for Bob—he even was missing from the covers of **#100** and **108**. **#103** was drawn by Carmine Infantino. Neal Adams drew the last four issues, **#106-109**, and then it was over. With the changing of the guard from the Donenfeids to Kinney, the decision was made to change the humor titles, and while a **SUPER-HIP** comic was considered, it was lost in the shuffle.

Corrections and additions: Kurt Busiek and Adam Philips disagree with me that Dick Malmgren wrote the early '60s **JOSIE**. Both of them say it reads like typical Frank Doyle (and typical Frank Doyle is good, folks). Kurt says he thinks that the credit line "by Dan and Dick" was to get folks to think that the **LAUGH-IN** hosts wrote comics, and that the Dick was editor Richard Goldwater. Could be. I had heard that Dick Malmgren started writing for Archie in the '60s, but Kurt and Adam seem right here. [MT: If the idea was to play on the reputations of Rowan and Martin, these comics could hardly have appeared in the early '60s, since **LAUGH-IN** didn't begin until 1968. The same notation ran on many of Archie's super-hero comics of a year or two earlier, and my assumption was always that Goldwater was attempting to emulate Marvel's "by Stan and Jack" type of credits. In fact, some of DeCarlo's humor comics for Marvel featured "by Stan and Dan" credits.] Oh, they also tell me that "**ARCHIE...ARCHIE ANDREWS WHERE ARE YOU?**" came from the title of a **New York TIMES** article.

Bill Williams update: So, what did he do between '55 and '61? Well, he drew **LITTLE ANGEL** for Standard/Pines, and he drew **Pee Wee Harris** in **BOY'S LIFE**. He did not draw **SPIKE AND TYKE**. If he did indeed ghost the **DENNIS THE MENACE** Sunday strip earlier this year, he is not doing it now. [MT: I thank Steve for his restraint in not taking me to task for suggesting that Williams had done **SPIKE AND TYKE**, which logic suggests was done on the west coast anyway. In any case, I still don't know who did **S&T**, which many have assumed was entirely done by Harvey Eisenberg. Obviously, Eisenberg was the model, and an Eisenberg inker was used—John Liggera?—but the human beings in the strip look something like **DENNIS** type character designs, and the layouts are not Eisenberg's.]

Norlen: Yes, it and the '50s Green are the same company (same address). However, the '40s Green (which was kin to Iger's Leader Enterprises) doesn't seem to be connected. The three Green/Norlen books I have are not coverless returns, as all the ads have been replaced with other non-ad fillers. Anybody out there have an **ATOMIC RABBIT** with "A Late Christmas" and "The Longest List Ever?", so we can conclude this?

Speaking of Atomic animals, you may have noted that back in **#217** I mentioned that another comics company had gotten the rights to do **Atomic Mouse**, while in the news section Charlton announced their reprint plans. Well, believe it or not, 'way back in February of '83, an official of another comics company (the individual and company will be left nameless here) told me that they had gotten the rights. Obviously, that plan fell through. Because of that, I won't mention any more news stories until they are announced. You won't find me mentioning that **DESTROYER DUCK** has been cancelled, or that **GROO** will be published by Marvel/Epic. You'll have to find that out from someone else.

SANGOR SHOP: I'm currently hard at work on a Sangor/ACG/Standard/Editorial Art/Cinema comics index. I could use some help, particularly from those with 1943 and

1944 books or can easily spot Ken Champin art.

Till next month, don't take any wooden quarters, and I'll see ya in the funny papers.

Steven Rowe, 63 Botany Woods, Hartsville, SC 29550

IN RETROSPECT

By Mark Rose

DONALD DUCK #70
(Dell, March-April 1960)

Why don't they publish comics like this anymore? The ailing industry and its supposed failure to lure the kiddies back to reading comics en masse, has to be due in part to the generally abysmal writing quality found in titles from X-MEN to U.S. 1 to JLA and on and on and on. This is the kind of comic kids of today (young kids, not teenagers) should be reading. It has action, story, humor, and it even educates in a manner that won't scare away the reader. Maybe parents shouldn't invest in new children's books (at the high newsstand release price), but should instead put their money into runs of wonderful titles like this

"The Search For Cyril" has Scrooge McDuck hiring Donald and Huey, Dewey and Louie to take a photograph of Scrooge's cousin, Cyril. Of course, Scrooge doesn't tell them that Cyril (who still lives in Scotland, the home of the McDuck clan) is surrounded by the perpetual fog of the Highlands. After a few hijinks ending in failure, the resourceful nephews do manage to get a plaster cast of Cyril's face. They present this to Scrooge for his McDuck Hall of Fame, but he claims it's not a photograph and tries to welch on the deal, whereupon the nephews take a picture of the plastercast and everyone is happy all around, though Scrooge's pocket is a touch lighter.

The impressive thing about this story is the gentle and unobtrusive way that new words are worked in for the young reader. In a few short pages, we learn the meanings of sorrel, recluse, the British pound, peat, a number of photographic terms, various aspects of Scottish culture, and we get an insight into how foreign money exchange works.

After a prose piece featuring the Three Little Pigs and the Big Bad Wolf, the second story, "Test Tube Detective," is a severe letdown from "Cyril." Goofy accidentally intrudes on Gilbert's criminal investigation agency, and they both go out to solve a seemingly trivial crime. But what seems to be of minor importance turns into a dangerous safe-cracking attempt by the dreaded Nimble Fingers Finnegan, and he is only foiled by the equally nimble wits of Gilbert and the good-natured bumbling of Goofy.

However, the comic raises its literacy and excitement level with the final story featuring Donald Duck and his nephews, "Trigger Gulch Gang." In the Old West, the nephews overhear the Mayor of the town stating that he will pay one thousand dollars to the man who can clean up Front Street. Of course, the Mayor needs a sheriff to throw out the Rinzo Kid's gang, but the nephews think he means a street cleaner, and they sign Donald up for the job. Donald appears on the mayor's doorstep, all got-up in natty blue street cleaner's outfit, ready to do a good job and pick up his fat check. But the Rinzo Kid and the rest of his ugly bunch rudely acquaint Donald with the facts, that they are the crumbs he was meant to sweep out of the town. Donald runs.

But not fast enough. Rinzo captures him, and takes him into the saloon to give him a good working over. The nephews outwit Rinzo, however, by crawling into two gigantic boots, and walking along in them down the street. Since most of Rinzo's vision is blocked out by the saloon doors, he only sees these huge feet, and runs for his very life to terrorize the next town.

"Trigger Gulch Gang" differs from "Cyril" in that we learn almost nothing about the Old West, and education takes a definite back seat to humor here. The ducks' faces are marvelously animated, showing a wide range of emotions and their physical flexibility provides many a smile. But I downright laughed at one panel—and folks, when is the last time you have actually opened your mouth and chuckled at something in a comic? I don't want to spoil it, but it's an excellent piece of sarcasm, geared to go over the heads of most youngsters, but it will make the parent reading it snicker to him or herself.

This is good reading, not only for duck fans: its humor and natural dialogue make it stand head and shoulders above the rest. You don't suppose some of today's writers could take a lesson from these older books, do you?

CRUSADER FROM MARS #1
(Ziff-Davis, February-March 1952)

Tarka of Mars has killed the husband of Zira, beacuase he has an unbridled passion for the woman. Zira consents to the crime, and so they are both brought up on murder charges before the Martian high court. Since this is the first crime of any sort here in fifty years, the justices decide to let them expiate their guilt by going to Earth and eliminating all evil. (Fat chance.) Tarka and Zira go off, proclaiming that they will turn their shame into honor after they have whipped the Earthlings into shape.

In "Mission Through Space," we read the beginnings of this "murderers-turned-avengers" premise, and then, their mission: to destroy the bacteriological bomb developed by the country of Herzegovina. (Even before 1952, Herzegovina had lost its independent status and was annexed to Yugoslavia.) After Space Marshal Lo Wincro has briefed our two crusaders, they disguise themselves and infiltrate the tiny country's war room. Learning of plans to destroy the United States, Tarka and Zira rush there to warn the people, but as expected, they are bogged down in a sea of red tape and disbelief. Tarka is captured by the Herzegovians when he returns in an effort to prevent the war, but Zira escapes. She informs wonderful Lo Wincro, who sends his men down to eliminate the entire Herzegovinian air force. Tarka escapes and hauls the war-mongering general to the U.N. where he leaves a note stating the man's crimes, and Tarka signs it with his felon mark. (Interestingly, their marks are the symbol for "male" and "female.")

The other Crusader story, "Death in the Soil," involves a gang who wishes to bring the U.S. to their knees through starvation. To do this, they have sprayed a delayed-action blight on all the Midwestern grain fields. The only thing that can neutralize this blight is radioactive phosphorous, manufactured by a synchrotron at Mid-West University. After this is put out of commission, the gang feels secure. But Tarka learns of their plans, and hauls a load of elemental phosphorous up to the omnipresent Lo Wincro, where they make it radioactive. Tarka returns to Earth, and sprays every single square mile of field in the Midwest with the solution in only one night. The Earth is saved once again.

After a rather interesting prose insert on noise (telling children to hold a lighted match to the TV speaker to see if the sound blows the flame out!), we read "the Tower of Jacob Dis." Jacob has discovered a way to stop all nuclear fission and he tells the world that if they do not work for peace, he will use his anti-fission ray. Well, of course, he uses the ray. So then everyone fights without atomic weapons. So Jacob points his ray at the sun and extinguishes it! After all the leaders promise to be

buddy-buddy, he turns the sun back on again. What a sweetheart. His greedy wife, Ellen, who has wanted to use this ray for their own profit, is turned around in one panel when Jacob tells her peace is their reward. Yeesh.

The final story (we won't even mention the humor filler, "Professor Birdbrain in the Pest Invention"), is "Escape to Nowhere." A group of adventurers prepares to blast off in space, and they are instructed by a Commissioner Gordon look-alike with the hair of Medusa. The adventurers prepares to blast off in space, and fly around a bit, plop down on a planet, and discover that they're actually on an abandoned, ruined Earth, many centuries in the future. Though their planet aged, they did not, for they were in space. Ho hum. And we have the classic shot of the Captain and his wife walking into the sunset, saying, "We can...make a good world." Yes, we can repopulate the Earth. Of course, this brings to mind strange sexual orgies with such a small space crew, but we shall let this pass.

Besides the two science-fiction stories, **CRUSADER FROM MARS** isn't so bad when it's concentrating on Tarka and Zira. If you drop the deus ex machine device of Lo Wincro, you might have some pretty decent stories. The only other problem is that Earthlings do not know there is life on Mars, and this is hard to believe after the Martians just wiped out an entire country's air force.

Though somewhat high-priced, look for its attractive painted cover (and the rest of it) in the damaged goods section. Interior art is pedestrian, but the book is interesting on the whole.

TENSE SUSPENSE #1
(Fago, December 1958)

For a two-issue run, this comic is unexpectedly rather good. In most cases, the stories are brief, coherent and show a fresh angle on the plot line, instead of the usual run-of-the-mill formula stuff. Of course, there is a tendency towards overwriting, a common-enough malady of horror/supernatural mags. The art is a small cut above average, but only because of a few isolated, inspired panels (look for the time-travel clock, and the one with the lady on the microscopic slide); unfortunately, these panels do not raise the artistic quality of the book to the state of collector-mania. [Dick Ayers was the artist. Ed.] But even though this would not be my nominee for the Comic Book Hall of Fame, it's inexpensive and entertaining enough to purchase from your local dealer. If you don't want to read it, you should at least buy it for the reasons above.

Stories include: "The Curse of Smallness!" in which an adventurer named Watson steals a solid-gold idol to finance his search for the Lost City; on the base of the idol is a curse stating that whomever steals the idol is doomed to shrink in size to match the tininess of his soul. After Watson cashes in the idol, he hunts through the jungle to find the city, but this time there's something different: he is continually haunted by thoughts of the curse. Though he once thought it was gibberish, he begins to become unsure, until finally, blind unreasoning panic sets in, and he runs pell-mell through the trackless rain forest. When he stops, he sees gigantic steps and urns and he believes that he has become small. But actually, as he discovers when he returns to civilization, he has discovered the Lost City, which was once inhabited by a race of giants.

The two-page "Lord Rampion's Rages" features a veritable madman who destroys everything in fits of fury, but is becalmed by a statuette of a well-dressed man. This foot-tall figure beats the heck out of Lord Rampion when the nobleman accidentally breaks the statuette's mantlepiece-mate (a well-dressed woman) in one of his tantrums. Not very successful.

Professor Jenkins is the star of "A Cry For Help." He has perfected a serum which, when absorbed through the skin, will shrink people to microscopic size. As he is working on this horrible tool of enslavement, he looks into the microscope and discovers a minute amoeba-sized woman. She states that she if from Microscopalia, a world no normal human knows exists, and she asks for help from the professor, who automatically drinks the serum and shrinks to particle-size. The shock of the change stuns him, and when he wakes up, he finds that he's been dragged off to a mental institution and locked away for his hallucinations. The doctor leaves the room and begins to talk to his assistant, whereupon we find that Professor Jenkins has not been hallucinating; instead, we are in Microscopalia where everyone is of microscopic size, and whose people had heard of the professor's plan and used this means to trick him.

Following this is the mandatory prose piece, "Escape From the Cave," which features Kojo and Nickadick the parrot. This is surprisingly well written, in fact, reminiscent somewhat of Mervyn Peake. Very unusual and interesting.

"Man Walking!" concerns a prison inmate let loose on parole who has decided to turn over a new leaf. But, unbeknowst to him, his cellmate has hypnotized this man, so that he will go to the house of Joe Baxter, and kill him for turning state's evidence. On the way, the poor parolee is accidentally hit by a car, which knocks the hypnotism trance clean away, and he is allowed to go on and live his life. Meanwhile, the cellmate tears up his book on hypnotism, and claims that he shouldn't waste his time on such bunk.

"He must be Stopped!" is a well-done morality piece, which shows a future race trying to travel back in time to stop a certain evil invetor from constructing something that can kill millions of humans. The time travel fails, but we learn who the inventor is, and what he has made—caveman and the wheel. Of course, the wheel **has** killed millions of people, because there are four of them on the automobile. See, ain't that neat?

"Those Eyes Are Evil!" is a qucik-paced story of a man and the woman he loves, who goes to Haiti to recover after an illness. There she meets a voodoo witch who has been denied admittance to the States. and unbeknowst to Alice (the woman), the voodoo witch enters her body and possesses her soul. When she comes back, she attempts to kill the husband as he has become suspicious, but he luckily hits Alice in the head while fighting. A moment later, the voodoo woman's spirit has fled poor Alice's body and all is well in Comicland again.

As a final note, there are no advertisements in this issue, and their place has been taken by three one-page quick stories. "Night Fear!", "Blind Spot!" and "Conscience!" are all pretty much unremarkable, except for the latter, which gives us an astonishing likeness of Peter Lorre, a natural choice for the title **TENSE SUSPENSE.**

NYOKA THE JUNGLE GIRL #21
(Fawcett, July 1948)

Okay, let's dispense with the dreck first: There are two horrid one-page "Trader Tom" humor (I use the word loosely) strips, and a waste of four pages with "Lion-Hearted Leo the Animal Trainer and the Hypnotist's Promise." The advertisements are much, much better than these efforts, since we get to see John Wayne plug Royal Crown Cola, two different **official** Roy Rogers shirts, and a radio tie-in for the **Adventures of Sam Spade.** The comic itself will be hard-pressed to go up against John, Roy and Sam.

Nyoka the Jungle Girl in "Bur-

led Terror" (Part 1: The Jewelled Tribe) starts with her visit to the Khatchi tribe, whose men are preparing to go out on a hunting expedition. They suggest that the women bury the jewels, the Khatchians' most cherished treasure, in the soil until the men return. The women obey, and Nyoka runs off to tend her giftshop, while two sinister-looking characters cower in the bushes, and make their thieving plans. Their names are (get this) Quirk and Bosko! Pshew, how realistic. Anyway, they attempt to steal the jewels by forcing the women to dig them up, Nyoka intervenes just in time to save the precious trinkets, but the men escape after all by using two of the native women as shields. What is remarkable about this is the casual brutality shown (it seems odd to see without a corresponding furor in the fandom press) the natives are slapped around, and some of the women are shot dead in order to learn the treasure's burial place. At least the violence is not dwelled upon, though one cannot say that it is handled tastefully.

Meanwhile, Quirk and Bosko have travelled to the Benzi tribe and made a pact with their chief to obtain the Khatchian jewels. Now, the name of the chief of "that bunch of cutthroats" is Chief Meeni! Who can blame him for living up to the name? Chief Meeni and his Benzi band come and capture all the Khatchian women and Nyoka. They make the natives dig for the jewels, but Nyoka, who lies unguarded near the brush line, rolls away unseen. Cutting her bonds on some rough bark, she leaps up and runs to find the Khatchi warriors who will be more than a match for the large Benzi tribe. At this point, the writers finally fail in their presentation of Nyoka as a true heroine.

Previously, she had handled all situations with daring, courage, intelligence, and wit. But now, when a lion crosses her path, she collapses in a dead faint. Shame. The young women readers had someone to look up to (in the year 1948, yet), but this idol who seemed in charge of her own life, now falls into one of the oldest feminine stereotypes. Oh well—one mistake per comic isn't too bad.

To continue, the Khatchis find her, kill the lion, and head back to camp after hearing Nyoka's news. They get to the camp just in time to save their wives and daughters, but far too late to do anything about Quirk and Bosko. Chief Meeni and his men killed the two jewel thieves, since the treasure had been found, and the greedy men died a deserved death. The Khatchis catch (again, who can blame them?) the rest of the Benzis, and lock them into primitive jails, while Nyoka is left to her own devices to get Chief Meeni. She does this quite nicely, and the entire village thanks her for her efforts.

My reservations with the **Nyoka** series (and I've only seen two issues, **#5** and **#21**), lie in the absolute callousness of the brutality. Violence is fine as long as it extends and amplifies the story, and the killings and beatings in **#21** are there to establish the villainy of Quirk and Bosko. But violence should also be treated with respect, disgust or some more powerful emotion than acceptance. For instance, in **#5** (which I may review at a later date) Nyoka's movie stand-in had a spear thrown through her back while she is sitting in Nyoka's chair. Our heroine has only these words to offer: "Poor girl." Gee—sort of gets you right in the heart, don't it? I hope Nyoka doesn't get so choked up about some of the other nasty things that happen in the jungle. Okay, two mistakes per comic book...hmmm.

There is also an undistinguished prose piece entitled, "Pearl of Great Price," concerning a fight on board ship for a monstrous pearl. I mention it here because this short story is signed by one Joseph J. Millard, and it's the first I've ever seen that wasn't anonymous. I have to wonder if Millard ever did anything else, or indeed if he was an actual person at all. An interesting point to consider for some bored comic historian. [Yes, Joe Millard was a real person. His career in comics lasted from 1941 to the end of the '50s, and he wrote most of the super-hero and adventure strips published by Fawcett and Quality, settling down at DC by the '50s, where he wrote mainly for Julie Schwartz's science-fiction and western titles. -A Bored Comic Historian]

ET AL

JUST IMAGINE COMICS AND STORIES has published a 10th and 11th issue over the last several months. **#10** features "Titmouse" by Stan Timmons and Lenin Delsol, and "Banana Man" by Timmons, Jill Thompson and Mike Matthew, with "Pablo Piccasso, Police Artist" by Jack Herman, "Fire Fang" by Bob Corry and "Dinosaur Tales" by Mark Nelson, with a Delsol cover. **#11** features "Holbook" by Nelson, "Bananaman" by Herman, Thompson and Jeff Dee; "Titmouse" by Timmons, Christopher Dietrich and Delsol; and "Fire Fang" by Corry, with a Herman cover. Cover price of each is $1.50; Just Imagine is located at 11 South 767 Book Road, Naperville, IL 60565.

Look Mom Comics has published their sixth issue. The 36-page, 8 1/2 x 11" magazine features Pepe Moreno, Peter Kuper, Pete friedrich, Armando Gil, J.B. Bonivert, Bob Fingerman, Don Zakrzewski and Bjorn Ousland, with a cover by Bob Roman. Cover price is $2.25.

In a "blatant attempt to boost sales," Vortex Comics has announced a reduction in cover price of **VORTEX MAGAZINE** and **STIG'S INFERNO** from $1.95 to $1.75. The new prices go into effect with **VORTEX #11** and **STIG'S #3**, out in October. At that time, **VORTEX** returns to bi-monthly from monthly frequency.

VORTEX No. 10, August. Interior work by Jeff Morgan, Dan Day, Ronn Sutton and Don Marshall; cover by Bill Sienkiewicz. [8/20-8/26]

STIG'S INFERNO No. 2, August. Interior by Ty Templeton and Anthony VanBruggen; cover by Templeton. [8/20-8/26]

MISTER X No. 2, August. Interior by the Hernandez brothers; cover by Paul Rivoche. [8/28-9/3]

Still another super-hero role-playing game system has debuted. **Heroes Unlimited** is a 160 page trade paperback by Kevin Siembieda which features a cover by Jim Steranko and interior illustrations by Mike Gustovich. The book is available for $14.95 postpaid from Palladium Books, 5669 Casper, Detroit, MI 48210.

Also of interest to comics fans is a new release from Steve Jackson Games. **TOON, The Cartoon Role-playing Game**, is a madcap adventure system that take the gamer further from reality than ever before. Becoming an anthropomorphic creature of the sort one would find in a classic Avery or Clampett cartoon, a player with imagination and a sense of lunacy can have a rousing good time. This $7.95 book by Greg Costikyan is enjoyable reading even if you aren't a gameplayer, so pick it up.

OBITUARIES

Don Newton, longtime fan and professional artist, died August 19th of a heart attack after a bout with pneumonia and an initial heart attack the day before. He was 41. Newton first came to fan prominence in the late 1960s when he did covers and the strip **The Savage Earth** for G.B. Love's **ROCKET'S BLAST-COMICOLLECTOR**. He started his professional comic-book career in 1973 at

Charlton, where he was instrumental in the beginnings of the brief Charlton renaissance of the '70s, co-creating Baron Weirwulf, and taking over the art on **THE PHANTOM.** In 1974, he did some inking at Marvel, including **DEFENDERS, AVENGERS, IRON MAN** and others. In 1977, with Charlton's switchover to reprints, he went to DC and quickly became penciller of **AQUAMAN, Batgirl, NEW GODS** and **SHAZAM!** Other than **SHAZAM!**, Newton's longest association was with **BATMAN**, a strip he had recently left to take over the **INFINITY, INC.** book. Other strips he pencilled at DC include **Green Lantern Corps, Hawkman, Man-Bat, Mary Marvel, STAR HUNTERS,** mystery, science-fiction and war stories. He was especially generous to us here at **TCR**, doing the covers of **#112, 134, 146, 186, 189, 205** and **211**, and will appear on the cover of either **#220** or **221**.

Longtime Marvel Comics production manager, artist and, most recently, vice-president in charge of special projects, **Sol Brodsky**, died June 4th at the age of 61, following a short illness. Brodsky began his association with Marvel in the '40s as association with Marvel in 1948 after having gone to the School of Industrial Art, Pratt Institute and Brooklyn Museum Art School, doing production work at MLJ in 1941-42, writing and art at Holyoke from 1942-43 and then staff art following the war, and a short stay at Famous Funnies' **TRUE COMICS** in 1947. With Marvel in '48 as staff artist, he graduated to writing and drawing many titles in the western, war and weird genres for the Atlas line of the '50s, including many covers. In the late '50s he worked on Marvel's commercial comic books for Bird's Eye and **BIG BOY**, did some work for Simon and Kirby's issues of Archie's **FLY**, was first editor-in-chief of **CRACKED Magazine** (he'd been assistant editor and art director at Holyoke in '46-47), and was in some way associated with the production of cover material on Israel Waldman's IW/Super line, drawing several himself. In 1961 he returned fulltime to Marvel and is credited with inking the first four issues of **FANTASTIC FOUR** over Jack Kirby's pencils. Further strips during the period featured his inking (**Ant-Man, Iron Man** and **The Watcher**), but his most visible work was on **Millie the Model** and **Patsy Walker.** In 1971-72, he and Waldman got together again and formed Skywald Comics, for which he served as Publisher and editor until '72, after which his share of the company was bought by Waldman. He returned to Marvel and inked **The Gunhawks** and recovered his job as Production Manager, which he'd held from 1961-70, finally becoming special projects editor in 1973 and vice-president soon after. He was the father of Marvel colorist Janice Cohen and Gary Brodsky.

A final, little-known fact: Sol Brodsky designed the logos for **FANTASTIC FOUR** and the original **AVENGERS**, the former still being used today.

Peter Costanza, longtime artist on **CAPTAIN MARVEL, JIMMY OLSEN** and many other strips for Fawcett, DC and ACG, died June 28. He was 71. He left the field in the early '70s after suffering a stroke. He attended Grand Central School in New York, did pulp and commercial art for various accounts including Tootsie Rolls' **Captain Tootsie** comic-book ad series, and was a co-owner of the Beck-Costanza Shop from 1943-47 with C.C. Beck, who he teamed with on many strips for Fawcett. He joined Fawcett in 1940 and worked on **Ibis, Golden Arrow** and **Bob Steele**, as well as miscellaneous horror and war stories before Fawcett gave up the comics publishing field in 1952. From there he went to Gilberton where he illustrated such **CLASSICS ILLUSTRATED** issues as **Captains Courageous, The Mutineers** and **Red Rover** along with **CLASSICS ILLUSTRATED JR.** work. He took a turn on **White Indian** for Magazine Enterprises, and joined up with ACG for a long relationship that lasted from 1952-66, and ACG's demise. He illustrated **Nemesis, Magicman** and various mystery and horror stories for the ACG titles. With ACG's end, he caught on with DC where he did **JIMMY OLSEN** regularly and did various **Superman**-related features including **Legion of Super-Heroes.**

Phil Seuling died August 21 of a long kidney disease. He was 50. Seuling is perhaps best known as the father of the current direct-sales system of selling comic books, having launched the system with DC in 1973. He was also the longtime organizer and promoter of the annual New York Comic Book Convention from the sixties through the eighties, as well as monthly miniconventions. Seuling's professional comic-book work (he was a high-school English teacher) appeared in Marvel's **NOT BRAND ECHH**, DC's mystery books, and Archie's **RED CIRCLE SORCERY** and **MADHOUSE**, as well as black-and-white stories which appeared in Warren and Skywald magazines. He was co-publisher of **WITZEND** in 1969.

And Ben Pondexter, the Pittsburg Comics Club co-founder and a personal acquaintance of the TCR staff, died July 16 of a brain tumor. He was 47. He and Greg Eide formed the club in the early '70s and Ben published the fan bulletin for a number of years. Jerry and I met Ben at my first New York comics convention in 1971 (actually, at Paul Levitz's house) and set up a mutual admiration society. Perhaps Ben's most widely known accomplishment was being named the secret identity of the Marvel character Bullseye.

MYTH-APPREHENSIONS

By Gene Phillips

When one mentions mythology to most people, the image it invokes is that of some system frozen in time and space, since most people learned about it as part of a history lesson—i.e., "Classical" mythology. By no means is mythology pictured as a vital, ongoing process, evident even now in contemporary historical events and entertainment media—but, if any of the media could demonstrate the presence of mythic elements resurfacing in modernized garb, comics would be such a medium.

This column is devoted to the concept that archetypal elements influence comics in hidden ways, lending imaginative vitality to "junk" literature by participating in patterns that go beyond the ordinary boundaries of genre fiction. These patterns, recognizable only to a student of archaic myth, are not quite as elaborate as those of genuine myths, though they may have the same basic appeal. For convenience's sake, I've devised a nifty neologism for all such myth-elements—"cryptomyths," or hidden myths, hidden in much the same way as are cryptograms, if not with the same intention. Some cryptomyths are conceived with some insights into their parallels with ancient myth (Steve Englehart's COYOTE, Moulton's WONDER WOMAN). A second type of cryptomyth is produced on an unconscious level (re: Mort Weisinger's explantion for the Superman-Luthor feud as Superman "causing" Luthor's loss of hair—i.e., virility). A third type uses mythic elements consciously, but with no particular interest in meaning, having only an interest in using the basic forms (Gardner Fox's assortment of aliens with Egyptian, Greek and Celtic appearances).

A caveat should be offered: so much work in comics is of an imitative nature that one cannot call all mythic-seeming elements "cryptomyths." A minor hero like Black

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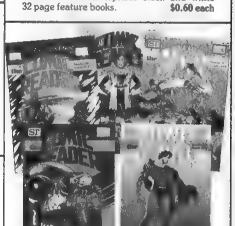

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Lightning cannot be regarded as a modern avatar of ancient lightning-gods (Greek Zeus, African Shango), because his lightning-powers were only treated as a snazzy effect, without the symbolic overtones of Wonder Woman's strength, Green Lantern's will-power, etc. The purpose of this column will be to separate the grain from the chaff, as it were, beginning with:

AQUAMAN

One of the most promising, least developed myth-heroes to survive intermittently since the Golden Age is the King of the Seven Seas, Aquaman. Created in 1941 by Mort Weisinger, and appearing since then in **MORE FUN COMICS, ADVENTURE COMICS** and his own title, he is described by Joe Brancatelli as "National's response to Timely's phenomenally-popular Sub-Mariner."

In respect to origins, this was certainly true, although Brancatelli cites that Aquaman's initial origin involved a father who "discovered the secrets of underwater living." The official, revised origin in **SHOWCASE #30** (1961) followed the same pattern of the earlier Sub-Mariner. Both followed the myth of the faery-child, who is born of two parents, one human and one supernatural. In both cases, the supernatural element was represented by the mother, an appropriate image for the life-giving ocean. However, the two differ in several important ways:

1: Upbringing. The Sub-Mariner spent his entire youth in Atlantis, and its surrounding waters, while Aquaman's parents remained on the surface until their separation by the mother's death. (Of the two, Aquaman's version is closer to the myth-fable of the faery-woman who comes to live with a mortal husband.)

One could advance the psychological interpretation that such differences in upbringing caused Prince Namor to be a stranger to human ways, while Aquaman remained a surfaceman in temperament.

2: Appearance. Everett's Sub-Mariner was visually patterned after an assortment of Greek mythic models. His physique emulated the lean muscularity of the archetypal Greek hero, while two trickster-deities contributed his pointed ears (Pan) and his winged feet (read: winged sandals, courtesy of Hermes). With an appearance such as his, Namor could hardly be anything but a disruptive force, at best an outlaw hero. Aquaman went to the other extreme, as if to reinforce his lawfulness. Only the head and neck went unclothed, the rest of his body attired in an outfit of vaguely military overtones—a coral-orange tunic (vaguely like a mailshirt), bulky green gloves, and green-and-black tights. Even the sun-gold hair gave an Apollonian look, in contrast to Namor's Dionysian appearance.

3: Power. Namor's primary power was always his Herculean strength, with any ability to control (or sometimes mimic) the powers of sea-creatures distinctly underplayed. In contrast, Aquaman's strength was rarely an important feature, his central power-gimmick being the telepathic manipulation of varied marine denizens. Not coincidentally, both of these aspects are often found in faery-child heroes, such as the Finnish Kullervo, the Hindu Krishna, and others.

Despite these mythic overtones, however, Aquaman's early adventures as a back-up, and in the earliest issues of his own book, did nothing remarkable. Most adventures followed an extremely elementary pattern, as Aquaman and (usually) Aqualad battled forgettable menaces in and around the sea; none of which show any significant cryptomythic meanings. Two important developments changed this repetitive structure, both occuring in issue **#18**.

The first development was little more than a patent imitation of Marvel's format for the revived Sub-Mariner—i.e., to provide Aquaman with an underwater city to rule and protect. Aquaman's ascension to royalty apparently was the result of popular consent based on his heroic reputation, since, unlike Namor, he had no royal heritage (his predecessor died, evidently without an heir, and was referred to by the mythologically interesting name of Juvis—read: Jove, Latin name for the Olympian king). While the move itself was rather half-hearted—Aquaman's Atlantis always seemed a dull place next to Subby's—the move did give Aquaman a home base, and improved continuity by providing material for a few stories. It also largely divorced Aquaman from his dreary episodes of surface crime-fighting, and led him deeper into the mysterious realms of the ocean's domain.

The second development, however, technically had its beginnings in **AQUAMAN #11**, when the intriguing Queen Mera popped out of her other-dimensional home (that is, yet another faery-realm) to join Aquaman, first as girlfriend, and then, in **#18**, as wife and co-ruler. (Prior to that, Aquaman appears to have been one of the most celibate heroes ever to survive such a long period of time, without even a regular girlfriend to suggest connubial interests.)

A word about female sidekicks. Usually, like the boy sidekicks, they are mere reflections of the main hero's identity, as with Batgirl, Fly Girl, Owl Girl, etc. At most, they may use some weapon that the main hero doesn't use—such as Batwoman's "cosmetic" weaponry—but they could never be more powerful.

In keeping with her more mythic origins, Mera was a pleasant exception. Her ability to form any objects out of hardened water made her more formidable in some circumstances than Aquaman, whose power was dependent on the proximity of fish, whereas Mera could solidify any kind of water. This ability to "harden water" was simply an elaborated version of the magician's (or witch's) ability to create solid objects out of "thin air"—water being not unlike the delum of air to the situation of sea-dwellers. Mera was thus less a "sidekick" than an equal partner—quite fitting, since her name means "sea," even as Aquaman refers to the element of water within the sea.

The powers also make an interesting cryptomythic comparison with those of two famous Hindu deities, Shiva and Parvati, India's most celebrated pair of "married gods." Although the deities are infinitely more complex, they command powers not unlike those of Aquaman and Mera. In Shiva's aspect of Pashupati, he is Lord of Beasts, while Parvati's aspect of Shakti indicates that she is the energy underlying (and thus controlling) the visible world of phenomena. It's interesting to note also that, unlike other married couples of the Silver Age (Mr. Fantastic/Invisible Girl, Hawkman/Hawkgirl), Aquaman and Mera frequently quarreled and displayed jealousies, even as did the Hindu couple—although writer Bob Haney generally gave these differences a fairly light touch.

Once Mera had permanently joined the **AQUAMAN** cast, both the writing and art improved significantly. Not only was writer Haney able to breathe some humor into the strip, he also had the chance to invoke greater drama in showing danger to the family unit, both with the introduction of the semi-helpless Aquababy and of the ruthless "black sheep" of the family, Aquaman's half-brother Ocean Master. Nick Cardy's art took a quantum leap in quality, advancing from crude, sketchy work in **#18** to the more streamlined art of **#35-39**. Though his art would always retain some minor crudities of figure-drawing, the strip took on a lush, romantic look that often emphasized the swirling, phantasmal nature of the underwater world, with far better panel-to-panel continuity. Other artists, some of them better draftsmen, would try their hands at evoking a

sub-sea world, but would not capture Cardy's evanescent, sensual milieu—simple in comparison to, say, the work of Craig Russell, but just as capable of suggesting magic and mystery. Ironically, the peak issues artistically were the last ones Cardy did, before being replaced on the book—but Cardy's art and Haney's sharp writing lifted the series out of its formula-rut, in such memorable issues as "Between Two Dooms" (#35), "When the Sea Dies" (#37), and "How to Kill a Sea King" (#39).

Many fans favor the next pair of raconteurs, who stayed with the first series till its end—Steve Skeates and Jim Aparo, whose collaborations seemed less formulaic, more experimental. While there were some interesting ideas in this cycle, their substance is over-rated. Skeates' stories were not so much Aquaman stories as science-fiction or crime stories in which Aquaman happened to appear. Often he appeared as a heroic puppet, continually besieged by forces outside his control, thrust into unfamiliar situations that made little sense on any level. Aparo's art had a hard-edged, realistic look quite out of place underwater, except for a few sporadic attempts at psychedelic drawing—and in any case, the action often moved out of the water anyway, as Aquaman incongruously found himself prowling city streets and fighting thugs. All things considered, Aquaman was for Aparo little more than a dry-run for his excellent Batman work in **THE BRAVE AND THE BOLD.**

Once that first series ended, Aquaman went back to being more or less a third-stringer. Subsequent treatments, in terms of writing and art (some of which was, again, Aparo's, looking more streamlined but still unsuited), treated Aquaman as pure, uncomplicated super-hero, never again sustaining any sense of the mythic proportions the characters could assume. David Michelinie fatuously broke up the Aquaman family unit, for no particular end beyond gratuitous emotional chaos, while later, in **ADVENTURE COMICS**, J.M. De Matteis made a half-hearted, continuity-obsessed attempt to paste the unit back together, but the magic was gone.

But when I think of Aquaman, I'll remember those romantic, occasionally cornball tales of the peak issues. The ogreish "Aquabeast," Aquaman's evil doppelganger, stealing away Mera and giving up his life for her. The Ocean Master, continually obsessed with Aquaman's defeat, yet tied to him by bonds of a semi-heroic spirit. The Scavenger, who tried to rot the seas away to gain eternal youth. And finally, Allena, the bewitching mer-woman who at first tried to seduce Aquaman, and ended up also sacrificing her life for him. Larger-than-life, yes—but more capable of stirring one's emotions than the literal-minded dreck currently inhabiting the stands.

CEL BREAK

By Jim Korkis

ANIMATION ANSWERS

I often receive very nice letters from folks wanting to know answers to animation questions. I try my best to answer those that I can but I still have a pile in front of me that I haven't started on yet. To remedy this situation, animation historian John Cawley is organizing **ANIMATION ANSWERS**, a service that will answer those nagging questions. The service is not sponsored by a fan group, animation studio or studio archive. There are no requirements or restrictions on the help offered. No club fees, membership or limitation to a particular studio. Questions will be answered by John (who has worked at both the Disney Studio Archives and Don Bluth Studio), Jerry Beck (co-author of **THE WARNER BROS. CARTOONS**), Mark Kausler (author and animator), Fred Patten (author), Marc Schirmeister (artist) and yours truly. If you are interested in this service, then you can write to John for further information. DO NOT SEND QUESTIONS YET! Do send an SASE to John to let him know you are interested in such a project. You can contact him at: John Cawley, c/o Don Bluth Animation, 12229 Ventura Boulevard, Studio City, California 91604. John will send you information on how to use the service.

BITS AND PIECES

Michael Jackson will provide the voice for his cartoon counterpart on the animated Michael Jackson show for Saturday morning TV. (In a **ROLLING STONE** article about Jackson, it was revealed that he—along with Paul McCartney—have extensive cartoon collections on videotape, and that Jackson's favorite is **DUMBO.**)...Disney's **SPLASH** is a smash, and director Ron Howard had meetings with the Disney people about a big-screen sequel, but couldn't come up with a workable idea. So now, the project is being presented to the networks as a possible TV series, and according to Howard, some of the action will take place in the deep, but the couple will resurface frequently... 1985 will mark the 30th anniversary of Disneyland and the park is making plans to welcome its 250-millionth guest...Little Lulu fans should send $1.00 for a sample copy of **THE STANLEY STEAMER** to Jon Merrill, Box 431, Cedar Knolls, NJ 07927. Jon also does a Little Orphan Annie newsletter...And don't forget the Don Bluth Animation Club with its great newsletter that covers all animation studios. Send $10.00 to Don Bluth Animation, P.O. Box 398, Tarzana, CA 91356...

GOODBYE BOB

Bob Clampett was one of the best friends animation fandom ever had. He was always willing to help, and to share the limelight. Amazingly, he never forgot anyone and when news of his death was announced, his wife received cards and calls from friends all over the world. Despite their differences, even Chuck Jones showed up for the memorial services. Personally, I've never met a nicer man, and I hope his family will succeed in their plans to continue his great legacy.

MEL BLANC'S BIRTHDAY

The voice of Bugs Bunny and countless cartoon creations, Mel Blanc, celebrated his 76th birthday on May 30th. At the celebration, Blanc stated that the most difficult vocal impression he ever had to do was of a British horse with a cold.

CARTOONS AIN'T KIDS' STUFF

At the NBC Affiliates Luncheon, chairman Grant Tinker had to resort to praising NBC's Saturday-morning cartoon line-up as one of the very few positive notes in NBC's performance last year. The cartoon line-up overall beat its CBS and ABC competition every week for the second year running.

DONALD DUCK DAY

Preparations for the celebration of Donald Duck's birthday have been well underway for quite some time now. Los Angeles Mayor Tom Bradley proclaimed June 9th as Donald Duck Day in honor of the duck's 50th birthday. The Disney organization responded by presenting the city with a Duckster, a small bronze Donald Duck statue.

TOKYO DISNEYLAND

Tokyo Disneyland (dubbed **Nezumi-lando** or "Land of the Mouse") has celebrated its first birthday. It is the first theme park ever constructed in Japan and is owned by Oriental Land Corp., a joint venture of two Japanese companies, with Walt Disney Productions licensing its characters and know-how. Since Disney Productions will receive a minimum of $20 million dollars just from the first year alone, Disney is already scouting sites in Europe (Germany

and Great Britain are the two top contenders right now) for a similar deal to be arranged before the end of 1984. And while Disneyphiles ponder a European Disneyland, they should also be aware that Disney is also talking about creating some "regional" theme parks in the U.S. as long as they don't conflict with the existing Magic Kingdoms.

JUNGLE BOOK HYPE

Disney intends to go out of its way this summer to attract the teen and college audience to the re-release of **THE JUNGLE BOOK** with "now" ads and commercials on TV and rock radio stations. The Disney folks are well aware that the teen crowd made the reissues of **FANTASIA** enormously successful. (But they'd probably like to forget that much of that success may have been due to youthful drug users who have considered the film an ultimate high.)

DON'T FORGET

Send news items, clippings, rumor and good cheer: **Jim Korkis, 707 West Doran, Glendale, CA 91203.**

BOOKS

By Mark Sabljak

So you always wanted to work for Marvel Comics?

Well, Marvel is giving illustrators, inkers and writers a chance with their **OFFICIAL MARVEL COMICS TRY-OUT BOOK**, an over-sized (11 x 17 inches) stiff paperback published this spring.

The book, which is 32 pages and costs $12.95, includes pages which can be illustrated, inked, lettered and plotted, as well as a few already completed pages featuring Spider-Man. The rear cover includes information on how one can submit their try-out to Marvel.

I think the price is a little stiff on this item, but who knows, it could be fun. And maybe another Stan Lee is out there, waiting to be discovered. On second thought, who needs another Stan Lee?

The **TRY-OUT BOOK** was distributed by Crown Books, who are also continuing the reprints of Marvel comics in trade-paperback size. First in this new series was **THE MIGHTY MARVEL TEAM-UP THRILLERS.** Out currently is **THE UNCANNY X-MEN**, which, at $6.95, reprints in full-color 185 pages of X-Men tales, most from 1980 on.

With the price of comics these days, I personally like the clearly printed compilation editions. Due soon in the series is a book on Iron Man, specifically the alcoholism storyline.

IN THE ARMY NOW—THE BEST OF BEETLE BAILEY is just one of many "Best of" books that have come out recently. But it may be a cut above many of the rest. While many books just collect the strips and throw them in a book chronologically, Comicana Books has published and Holt, Rinehart and Winston has distributed a real winner. Mort Walker's classic strip is not only rerun in large size (panels over two inches high) but is interspersed with pictures, anecdotes and memorabilia about Walker and the strips' characters. The collection, which includes 300 dailies and 80 Sunday pages, runs $9.95.

ON THE TECHNICAL SIDE—Not quite as entertaining, but just as informative is **HUMOROUS ILLUSTRATION AND CARTOONING: A GUIDE FOR EDITORS, ADVERTISERS AND ARTISTS**, a trade paperback written by comics art expert Roy Paul Nelson and published by Spectrum Books for $12.95.

This 242-pager looks at the history of humorous illustration, its present form and even how to get into a career. It is filled with numerous illustrations and is a breezy, handsome look at the field.

YOU SAW IT ON TV—For those who couldn't get enough of the "Visitors" in their two NBC mini-series, Pinnacle Books has published A.C. Crispin's novelization of both last year's two-part mini-series and this spring's three-parter. It is 402 pages and costs $2.95. The end of the book also promises another novel in September, **EAST COAST CRISIS** by Crispin and Howard Weinstein, just as the new weekly series begins.

While **V** is a book based on a television show, **KIM** was a TV show based on Rudyard Kipling's classic story. Signet has reprinted **KIM** in paperback at $2.25.

YOU SAW IT IN THE MOVIES—The movies have their own representation in book form, the most interesting recently being **THE JAMES BOND TRIVIA QUIZ BOOK** (Arbor House, paperback, $4.95) by Philip Gurin. Think you know your Bond trivia? You better if you're going to tackle this book. It's 256 trade-sized pages filled with tough—and I mean tough—questions on all of the Bond movies, from **DOCTOR NO** to **OCTOPUSSY** and **NEVER SAY NEVER AGAIN**. Bond fans shouldn't miss this one.

Also, the biography of George Lucas, creator of the **Star Wars** saga, **SKYWALKING**, by Dale Pollock has been published in mass-paperback size by Ballantine at $3.50.

THE CLASSICS—Several classic science-fiction authors have had their works reprinted in classy trade-paperback editions.

Berkley's promising **Masterworks** series, which kicked off with Arthur C. Clarke's **THE SENTINEL**, comes back strongly with Fritz Leiber's **THE GHOST LIGHT**, a collection of previously published short stories, plus a new novella and a short autobiography. The entire 368-page, $7.95 book is smartly set off by the involvement of Byron Preiss, who has brought several top illustrators to the project.

Bluejay Books has republished Harlan Ellison's **DEATHBIRD STORIES** and Edgar Pangborn's **A MIRROR FOR OBSERVERS**, both classics of the genre.

SHORT TAKES—I enjoyed some of the earlier entries in David Eddings' paperback fantasy series, **The Belgariad**, and Ballantine has now published Book Four, **CASTLE OF WIZARDRY**, at $3.50.

Sterling Lanier's **THE UNFORSAKEN HERO**, a sequel to **HIERO'S JOURNEY**, has been published in paperback by Ballantine at $2.95.

Somtow Sucharitkul is considered to be one of the brightest young lights on the science-fiction horizon, and Tor has reprinted his **MALLWORLD** classic, previously in trade size from Donning, in a mass-market edition at $2.95. This guy is good—read him sometime.

Editors Jack Dann and Gardner Dozois have an intriguing looking paperback in **MAGICATS!**, a collection of eighteen stories about magical cats, including short stories by Stephen King, Ursula K. LeGuin and Fritz Leiber.

DAW Books also has a winning anthology of its own in **SWORD AND SORCERESS**, fifteen stories about warrior women and mistresses of magic, edited by Marion Zimmer Bradley.

Among the masters of themed anthologies are Isaac Asimov and my friend, Martin Greenberg. Their latest work in the **Isaac Asimov's Magical Worlds of Fantasy** from Signet is **WITCHES**. This $3.95 paperback is 350 pages and includes stories by such authors as Barry Malzberg, Poul Anderson, Robert Bloch and H. Rider Haggard.

NOT JUST FOR KIDS—I called Random House and asked for a review copy of one of their recent children's books, **HOW THE EWOKS SAVED THE TREES**, following the exploits of the fuzzy characters from **THE RETURN OF THE JEDI**. Along with it came another kids' Ewok book, four **GARFIELD** books and another reissue of **THE WIZARD OF OZ**.

Some brief comments: **TREES** is a large-sized hardcover ($5.95)

smartly illustrated in full color by Walter Velez and written by James Howe.

The **Garfield** books are pocket-sized and short, but are richly painted by Mike Fentz and Dave Kuhn. All continue the flavor of the character created by Jim Davis.

THE ADVENTURES OF TEEBO is a smaller-sized hardcover ($4.95) written and illustrated by Joe Johnston. In black-and-white, it is less handsome than the other **Ewok** book, but a nice addition to the **Jedi/Ewok** legend.

The new **WIZARD** reissue is 57 pages, adapted by Deborah Hautzig and illustrated by Joseph A. Smith. Since the story has been adapted countless times over, it's the illustrations that get the close scrutiny, and Smith has scored nicely, although coming nowhere close to Michael Hague's recent **OZ**.

TCR MAILBOAT

DAVE LONEY, Apt. D 518 Birmingham Avenue, Norfolk, VA 23505: Funny you should ask about that. The Lone Ranger wore his mask for some clear and straightforward reasons, and he didn't mind laying those out for his listeners. "I wear this mask in the cause of justice," he said. So there.

When I was nine, that deadpan declaration made perfect sense to me. When I was nineteen, it sounded like either utter nonsense, or a deliberate smokescreen. But at 29, it again sounds to me like a perfectly clear and exactly correct explanation of his premise. That, or the longest-running Zen riddle of the old American west.

He deliberately forced every person with whom he came in contact to wonder just what he was up to, and what he would do to accomplish it. Admittedly, this is a bizarre tactic, but consider the advantages.

1) It undeniably demoralized, confused and misled the evil-doers of his day, encouraging them to make dumb assumptions and other mistakes.

2) It absolutely precluded the possibility that the ranchers and other straight citizens might take the notion to keep him hanging around, and putting him in charge of their courthouses and jails. The freedom to ride away from the end of every adventure was certainly a major factor in keeping him, well, interested in his work. No ulcers for him.

3) A man who shoots only to warn or wound, and who shoots only from the front, well, he's entitled to every psychological edge he can get. And in a lot of cases, the mask was it.

4) Inevitably, he would get talked about and be remembered wherever he went. This was a big part of his mission, but most townies are disappointingly poor storytellers and unreliable witnesses. At least, though, they would all be describing the same eyes.

So back in what Fran Striker called "those thrilling days of yesteryear, when adventure lay around every bend in the trail...," an austere black eyemask was all it took to be taken seriously by the forces of evil and the innocent alike. These days, of course, one must shoot flames from one's head to be noticed at all!

Have I yet put across the point that there are people outside the video tube who also think those Dell **LONE RANGER**s are prime reading material? Of course, such persons wait in vain to see any mention of these gems made in the pages of their favorite fanzine. Not even so much as a Fred Hembeck jape, in all these years! (B-b-b-but Fred! Just look at the Lone Ranger and Tonto and then over to the Crimson Avenger and Wing then back to Green Hornet and Kato to the Sandman and Sandy to Captain America and the Falcon to the Manhunter to Tinkers to Evers to Chance...) Much, if not most, of the modern masked-man's mystique (choke) starts here with this archetype, and the rest of it starts with Zorro.

But that isn't what's been bothering me for years and years, no. What bothers me are the inexplicable masks on Black Bolt, Madame Medusa, the Green Lantern, Air Wave, Wolverine, Katana, Silver Star, Iron Fist, and the Spirit! (I mean sure, some of these characters have some semblance of dual identities, but even those that do are irredeemably compromised anyway.)

Other things bother me too, now that you mention it.

A: For instance, the pseudo-aerobatics of most super-hero comics. This is purely a case of negligent engineering on the penciller's part, and it bothers me that the Batrope/Wirepoon/webline/billyclub cable/trapeze/grapevine/you-name-it always, always, always swings right off the margin of the panel and attaches to nothing. How convenient! I've honestly noticed no more than five artists who constantly bother to try to show the way the Batarang or grapple or suction cup or lariat or whatever actually connects to the fulcrum of the swing, but most of them simply cannot be bothered. The champs: Jack Kirby, Joe Kubert, Ed Hannigan, Don Newton and Michael Golden. The chumps: virtually everybody else, but most noticeably, Sal Buscema and Don Heck.

B: And, of course, it still bothers me that the comics company that pioneered the first attempt at multi-title cross-continuity and historical consistency should now have such little regard for those concepts. Multiple realities, yeah yeah, parallel and/or divergent Marvelverses, sure sure, that's all fine, but dammit, when I started collecting comic books, Peter Parker was at least three years older than me, and Franklin Richards was one year old. Now Parker is at least three years younger than me, and Franklin is maybe almost seven. Hal Foster would have done it all a great deal more smoothly and consistently, I bet, but then Hal wouldn't have tried to juggle 75 titles for 20 years. But if Jean Grey was born in the early '60s, and if the FF just got together six years ago, then it no longer bothers me so much that an eternally-29 Superman should meet a new parallelogram of himself every second or third decade. "What once were vices are now habits," or something.

In closing, and speaking of vices, let me point out that antidrug violence is still ultraviolence; anti-drug porno is still porno, and antidrug crap is still crap.

[Oh, but I love the Lone Ranger. And Zorro too. I enjoy reading one of the [over 100] Dell LRs I have much more than reading, say, ARION or DR. STRANGE. I suppose I relate more to westerns than "easterns."

Many of the masked characters you mention wear masks only because it is now a super-hero convention to do so. Certainly, the Spirit only wore a mask because it was thought necessary by Busy Arnold to sell the strip at its inception, and I'm sure that that's explantion enough for most of the others today. And, I maintain that Lone Ranger wouldn't have been thought very special either if he wasn't masked, as there've certainly been plenty of equally entertaining westerns produced over the years. MT]

HARLAN KRISSOFF, 184 Kearny Avenue, Perth Amboy, NJ 08861: I just read my first issue of **TCR** and I must say that I was extremely impressed. Even though you are not a big publishing house like Fantagraphics, you have a magazine of high quality.

I agree with some views expressed in **#213**. The editors of the letter columns do give certain people preferential treatment, printing their letters more than others. That is why after many unpublished letters to the

comics, I've gone the fanzine route (such as my letter in **COMICS INTERVIEW #4**).

Ordinarily, if I expressed some of my criticisms in the regular comics, they wouldn't see print due to the fact that they are too critical.

I don't understand DC's decision in changing Supergirl's outfit in **#13** and **17** of her title. I think that she was fine as she was. Her "V" neck and hot pants were great. Then came the change. The mini-skirt is all right, but the top she's wearing is totally nauseating. But then she added that stupid headband in **#17** in what she called a link to her Kryptonian heritage, but as everyone knows, only men on Krypton were allowed to wear citizenship headbands, not women. The people who write Supergirl should check their facts better.

YAAKOV GORLIN, 147-08 Jewel Avenue, Flushing, NY 11367: I've been delaying this letter for the last week, hoping for a chunk of free time that I could use to make it detailed. I don't see any hope for such free time in the near future, so I'll make this short.

Enclosed is a clipping from the **New York DAILY NEWS**, Thursday February 2. I don't go into comic shops often, so the first time I realized something was wrong was when I read this article. That's when I realized that Spidey should have been out on the stands the day before, or possibly Monday, January 30. I **never** saw it anywhere. Now I see the shops with **newsstand** copies going for $5.00. Now I can only see three possibilities. Either the shop owners went around buying all the copies; others went and bought them and sold them to shops; or they never made it to the stands in the first place. I tried to get lists of the comics they were shipped from a couple of stores, but no luck. What do you think? Could the distributors be "in" on this? This is like what happened with **THOR** a few months back, only worse. And if the stands sold **all** their copies there must be an extra 200,000 of them floating around. Extra in the sense that about that many are usually returned. How the heck can an issue of **SPIDER-MAN** that has more copies in circulation than any other be selling for almost ten times its cover price one week after it goes on sale!?

I'm afraid I started to ramble on a bit, and I'm not sure if I made my point—I'm not even sure what my point is. I guess it's just that I agree with Pamela Rutt from Marvel ["Of course, we're happy that there's this tremendous demand for our product. But am I happy if some 8-year-old kid can't buy his Spider-Man comic? Of course I'm not."] —I'm not happy that this 25-year-old kid couldn't buy his Spider-Man comic. I also guess I'd like to know who to blame. It sure would be interesting if the newsstands never got their copies.

[That is entirely possible. It has happened before, most recently of course, with THOR, but the first time we heard about it was HOWARD THE DUCK #1, which failed to appear on stands all over the country. What happens is amazing when it works: a feeling goes through many entrepeneurs throughout the country that there may be something which will become highly demanded by collectors. The feeling may be brought about by dealer demand at the time orders are placed for wholesale purchases, or at the point at which the actual book appears in shops In either case, this leaves plenty of time to visit local independent distributors around the country and make deals to purchase entire allotments before they are distributed to newsstands, which is about three weeks after they appear in the shops. Apparently runs on specific issues—which are rare to begin with—are widespread enough that the hording is done nationwide, as it is increasingly rare that any of the big cities are spared the speculator-created shortages.

Marvel can't do much to prevent it, you can't do anything if it never appears on your newsstand, and as long as there are comics being sold to collectors, this kind of thing will continue to go on. The only fortunate thing is that it is very risky and expensive for speculators to do it regularly—and if you have a subscription service with your local dealer or through the mail, you are generally protected from the practice because your copies have been reserved. I would advise those of you who find yourself in the position of paying big bucks for a recent comic or nothing to either shop around, or to pay it if you have to then find yourself a new dealer out of protest. Maybe that will prevent it from happening again.

It does seem to me that there is some maximum mark-up law that should prevent regular dealers from doing this to current magazines, but that's probably wishful thinking. MT]

JIM VAN DORE, 2958 Beechwood Drive SE, Grand Rapids, MI 49506: I'm so mad. Who do some of these people think they are? Steven Grant "These fans are such cattle..." Gerry Conway (in **COMICS JOURNAL**): "...the sponge brains who need heroes." Mr. Grant, I don't consider myself to be a cow. Mr. Conway, my brains aren't made out of sponge. I think people who have this much respect for fans should get out of the business. I prefer people like Marv Wolfman and George Perez who respect us fans and communicate their ideas without talking down to us. Compare the Beast-Men trash Conway gave us to the dedication Mr. Wolfman and Mr. Perez have shown in **THE TITANS** for four years.

While I'm on the subject, why is the TCR Mailboat full of letters commenting on Marvel or the alternatives, and few about DC? Look at the dynamite stuff they have put out lately: Moench's **BATMAN**, Wolfman's **TITANS** and **SUPERMAN**, Levitz's **LEGION** and Bates' "new" **FLASH**. Only one Marvel book can grab my attention. But do you know how hard it is to follow the Fantastic Four? You have to read **THE THING**, **SECRET WAR**, all the cross-overs. Look at the wonderful stuff Marvel has put out lately: uhhh...**ELEKTRA** reprints?... **AVENGERS** reprints?...**U.S. 1**?

One last thing—has anyone else realized where Wonder Girl got her name? I've looked back over all the letter columns in the old **TITANS** books and didn't find it. Remember Troy Donahue? **Troy Dona**hue? **Donna Troy!**

[We can only print what we receive, and that puts the blame for whatever imbalance you perceive on your own shoulders. MT]

JOHN DIXON, Drexel Hill, PA: In **TCR #215** and **216** I noticed a somewhat enthralling commentary on the subject of super-hero bubblegum cards, but one thing you forgot to mention was the presence of heroes on Slurpee cups.

I, for one, being a staunch Archie Adventure fan, would love to see Fly, the Original Shield, Comet, Steel Sterling, Mr. Justice, etc. on bubblegum cards and 7-11 Slurpee cups. The same goes for the THUNDER Agents too. I think that Dynamo, NoMan, Lightning, Raven, Vulcan, Iron Maiden and Andor would look super.

I've noticed that during the last year in **TCR** that there have been many comics that have been promised by DC and the independent comics publishers which I've been anxiously awaiting but have not yet seen. Now normally this would be a job for Don Rosa's **Information Center**, but this news is too recent so perhaps you can help me , because if you can't then I don't know who can. So, with apologies to DC, whatever happened to: **JUSTICE MACHINE, THE ELEMENTALS, THUNDER**

Who will be the . . .

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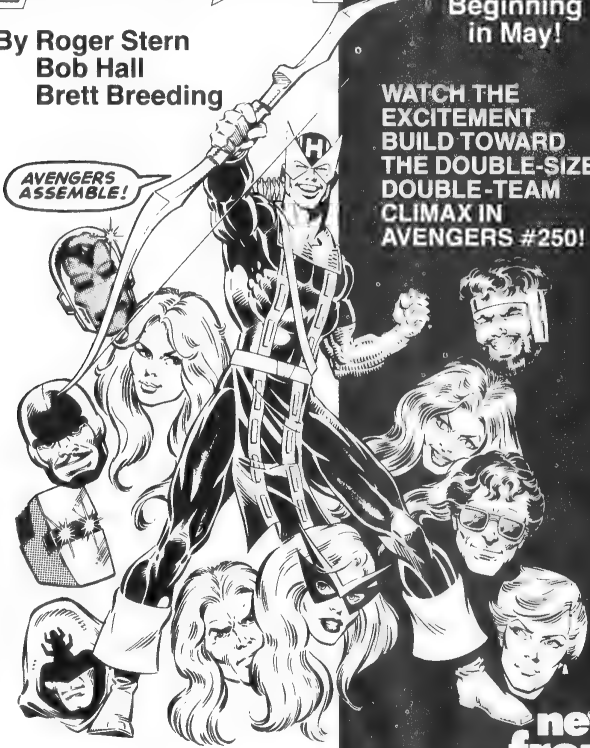

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AGENTS #3, HALL OF FAME #4, GALAXIA, PHANTOM PATROL, CONFESSIONS OF THE BLACK HOOD, Stan Timmons and Al McWilliams' **BULLSEYE, BLUE RIBBON**'s all-horror issue, the **HANGMAN** black and white comic, **BOLT AND STARFORCE SIX, THE AC GALAXY OF STARS** mini-series, **STAR MASTERS, THE SENTINELS OF JUSTICE, NIGHTVEIL, AMERICOMICS #6,** DC **CHALLENGE, THE ZERO MAN,** and **BASICALLY STRANGE.** That's all I can remember. This has been bothering me for months. I've been wanting to see all of this stuff and I haven't been able to get it. Perhaps you can help me.

I must confess to being somewhat surprised at your attitude towards Marvel's rape of the direct sales market. After all, how can anybody take Marvel seriously, what with the steady flow of drivel that they've been turning out the last five years? I think that the letters on Marvel in **COMICS JOURNAL #86,** most notably Jason McGuire's, speak for my innermost thoughts on the subject of Marvel. You know, I read somewhere in a lettercol by some idiot that today's fan intelligent fan market is more discriminating due to the fact that they have read tons and tons of comics. Well, if that's true, and I'm sure that it's not, well how come crap like **THE GENERIC COMIC, SECRET WARS, THE X-MEN** and **THE NEW MUTANTS** actually sell? Let's face it, all of Marvel's titles stink. There is absolutely no way that Marvel can compete with the high quality of **NEXUS, MARS** and other such superior comics except by putting out a huge volume of garbage to an audience of drooling morons brought up on X-Men, Wolverine, video machines, junk music like Ozzy Osbourne, Quiet Riot, Joan Jett, people who probably smoke pot, drink beer, and most likely go for one-night stands with loose broads. Recently, I spoke with a younger fan who read the Jim Morrison bio, **NO ONE GETS OUT OF HERE ALIVE** like I did. I was repelled, he (the younger fan) thought that Morrison was cool! Why, you wonder? Because Morrison exposed himself on stage! I've also met other perverts who feel the same way. Perhaps that's why Wolverine sells. Because these Hinckleys support this crap

If I was a responsible father with adult responsibilities the comic that I would give to my kids would be **STEEL STERLING.** My most profound thanks to Rich Buckler, Robin Snyder, Robert Kanigher and Ed Baretto for giving the public what they want. I'm on their side.

As for nudity, violence and profanity in comics, all I can say is that I think that I can understand, if not completely agree, why that guy "Mike" back in **#215** got so angry at Miller and Don McGregor. After all, as far as I'm concerned, a comic should sell on the merits of story and art and I feel that nudity, profanity and excessive violence are merely an unnecessary crutch, or shall we say gimmick, to drum up the cash, and it need not be so. Big, bouncing breasts and exposed pubic hair, four letter words that would make a sailor blush and dismembered bodies do not a comic make.

To all of these people who, in the words of "Mike" are so intent on grossing out their audience, I would like to say that the comics industry is the wrong place for one, guys. The industry is too easy a target for these pressure groups because if a moral majority comes crashing down it will come down on the heads of the ones who started this whole thing in the first place, and then the blameless ones inevitably get it. Also, don't you people realize that you're endangering your and other people's livelihoods? **You people are** being self-destructive and calling attention to yourselves.

If you really want creative freedom, you won't find it in this industry. You'll find it in the X-rated film industry. I'm sure the perverts won't mind.

[Ahem. Methinks thou shouldst go find a book on Tolerance before you burst several blood vessels. [And please, PLEASE get yourself some commas, periods, apostrophes and quote marks if you write me again. If I've transcribed something wrong here, you've only got yourself to blame.]

Your evaluation of what's good and what isn't is entirely valid, of course, but I must remind you that the comics Marvel publishes, even those which seem universally reviled among fans, outsell everything put out by anyone else. Nobody holds a gun to the head of anyone plunking down their bread for them, so I'll assume that they're buying what they like. It is obvious that this isn't what you prefer, but this hardly makes them all morons or idiots.

To answer your desperate query, JUSTICE **MACHINE and ELEMENTALS have been dropped by Texas Comics for the time being; they may eventually publish the former and Comico has picked up the latter. JC Comics and Archie have split, and the two THUNDER books you list were not printed and will not be printed unless JC hooks up with another publisher. All of the Archie Adventure Line stuff planned under Rich Buckler, Bill DuBay and Robin Snyder has been cancelled, with completed work slated to appear in BLUE RIBBON. The all-horror issue will probably never appear. On the other hand, all the Americomics you list are still slated to appear, although the vagaries of direct-sales publishing by independent companies mean inevitable alterations in schedules. DC CHALLENGE is scheduled to appear in the winter. ZERO MAN has lost Gil Kane as artist, but is still being worked on. And BASICALLY STRANGE #1 appeared in the spring of 1983.**

If I was a seaman, I'd probably resent the stereotype, but, I was wondering—exactly what WOULD make a sailor blush? MT]

ANDREW MacLANEY, 1511 Illinois Avenue, Lansing, MI 48906: Just a short note to ask a question that's been plaguing and perplexing me for a while now. Do you know whatever became of **Superman** artists George Papp, John Sikela and John Forte, and **Batman** artist Dick Sprang? I'm particularly interested in learning about Forte; my only source at hand, Jerry Bails' **WHO'S WHO OF AMERICAN COMIC BOOKS,** mentions him as having died "c1965." Any such information you might possess about any of the above men would be greatly appreciated, and if any of them should happen to see this, please write to Mike or me and let us know! Thanks for your help!

[As far as I know, except for Forte, they're all still living. My friend Gene Reed has recently corresponded with Sprang [and his inker, Charles Paris], so you may be reading an interview with Sprang by Gene in TCR, THE COMICS BUYER'S GUIDE [where Gene has recently replaced Don Rosa on the INFORMATION, PLEASE column] or the PRICE GUIDE. I too would be quite interested in hearing about the careers of these veteran artists after they left DC. MT]

TOM HUNTER, 268 Moull Street, Newark, OH 43055: I have been surprised that I have yet to see criticism of the rape scene that appeared in the final segment of the **Forever Amber** story that appeared in **NEW TALENT SHOWCASE #3.** I thought that the scene was tasteless and served no purpose that furthered the story or made it any more interesting. I hope that the powers that be at DC will think twice before allowing a scene such as this to appear in a comic book that is easily obtained by youngsters even though it is sold only through comic specialty shops.

Secondly, I would like to echo a

comment that I read some time back in another publication. Just as predicted, Jim Shooter is entirely reshaping the Marvel line in his own image. Look at the evidence as it now stands: the new Iron Man, the Avengers being split into two groups, a new costume for Spider-Man (I shouldn't complain, I like it better than the old one and hope that Marvel will keep it), the revamping of the Defenders, the Hulk changing from child-like to retaining Banner's intelligence to (as has been announced elsewhere) being a total savage and doing away with the Banner persona altogether, Thor's new identity, the alterations Byrne is making in the FF (secret i.d.s, She-Hulk joining the group, another pregnancy for Sue, etc.), and a promised new direction for Captain America after the death of the Red Skull in **#300**.

He's done it and no one has batted an eyelash. I'm mad about it. Of all the changes mentioned above, I have quit buying **HULK** and **IRON MAN** because I don't like the changes, Spider-Man's new costume isn't enough to put new life into a character that has had the same problems since he was sixteen years old, and I dislike having two Avengers groups. Maybe I just don't like change.

Wrong. I like the new Robin in Batman's books, I just wish that they had left his hair red to help distinguish between the two characters. This could be the catalyst that brings Batman back from being a psychotic crime fighter to being what he was supposed to be—a defender of the public. I applaud the changing of Dick Grayson to Nightwing. It shows that he has grown up. He doesn't have the same problems that he had years ago. He is now dealing with being an adult and making something of himself. I like Supergirl's new costume—with the exception of the headband. I like the fact that Superman's stories will no longer be continued most of the time. I like Daredevil's new love interest. I like Black Widow's new costume, although it should be kept gray and not blue.

Also, is it just me, or is anyone else bored to tears with **THE X-MEN** and **THE NEW MUTANTS**? I don't appreciate having to purchase **NM** to finish a story started in **XM** when I find all of the **NM** characters lacking in just that—character, and the **XM** losing what character they had.

Lastly (it's taken a long time to get there, but I knew I would eventually), you mentioned a **BRET MAVERICK ANNUAL** that was published in Britain. My question is was this a one-shot deal, or was there a series of **MAVERICK** comics in Britain that were never seen in America? I am a fan of the series and would appreciate an answer

[The British annuals—which are only advertised in British Marvel comics, and not published by U.K. Marvel—are usually composed of two comic strip stories of about eight pages each, some photos, and several text stories. They are hard-covered, magazine-sized, and cost around four dollars. As to whether they are reprints or not is something I can't answer; I do know that there are television adaptations appearing in the weekly TV comics of several American series that never appeared in U.S. comics, and that the 1983 Annual series also featured BRING 'EM BACK ALIVE, TALES OF THE GOLD MONKEY, and THE A-TEAM.

I don't think the question is a matter of liking change or not liking it—but more of recognzing when change is needed and instituting a positive change. In most cases, the idea of what to do to perk up a title is to either kill off a major character or break them up with their longtime friends. This is NOT, in my opinion, what consititutes positive change, and serves, usually, only to alienate longtime readers. Still, it goes on. My opinions on the changes you cite: the new Iron Man may not be a permanent change, the Avengers split doesn't bother me at all since they've been in a state of flux their entire existence, I don't like the new Spider-Man costume, the Defenders needed revamping, the Hulk needs it too—though I doubt that there's any way they could make him interesting to me again, Don Blake had been out of the picture for so long it really didn't make much difference to me, and I like what Byrne has done with the FF though I have no affection for She-Hulk. We'll reserve judgment on Cap.

I like the new Robin, though Doug Moench has managed to forget to allow the poor school kid any time for sleeping. The Dick Grayson in the Teen Titans bears little if any resemblance to the Robin I grew up with, so the change their was also appreciated. Supergirl has never had a good costume and the streak remains unbroken. The SUPERMAN story policy seems to simply revert to that of the early '80s so it isn't that big a deal—the book is never going to appeal to the fan market anyway so it makes sense, and the Black Widow has been even worse off than Supergirl costume-wise—and still is. MT]

PETER MANEKAS, 3242 Decatur Avenue, Bronx, NY 10467: Your recent mention of card-collecting brought back memories about a series called **MARS INVADES**. I remember how good I felt when I had finally found a certain card, though I don't totally recall the number. (Either 44, 45 or 36—the title was "Blasting the Bug.") Maybe that completed the set for me.

Anyway, I hope you can give us a history of **DICK TRACY**, since I feel he's a pretty venerable creation, having been around so long.

Though I agree with Frank Hayes' comments largely, I must say this about how some people draw attention to themselves when attending conventions. Certainly, you don't treat younger fans shabbily, but some force such behavior by asking stupid questions of auctioneers, while they are on stage asking for bids. Make a nuisance of yourself and you should expect a little bit of rudeness if you go out of your way to annoy others.

I hope you can answer this question. In 1983 I saw a DC comic which featured **THE ATOM AND HAWKMAN** in separate tales. I might have seen this title years back, but I don't mind admitting I was a bit surprised, and would like whatever general information you may have regarding this book. (Meaning when publication began, names of some who were contributors, and when the mag folded.)

By the way, how do you like Spider-Man's new costume, or would you rather that Marvel had adhered to the old garb?

Also, please explain why you don't have **Hall of Fame**, as I consider this a pretty enthralling column, being a nostalgic sort.

I certainly understand those who also feel that comics are not that good, 'cause in all honesty many give the impression that they are just mass-produced junk. Still there are some decent books being produced, and I think one that falls under that heading is **THOR**. Reason: Simonson seemingly enjoys what he's doing. And that goes a long way, giving some new twists, rather than the same old worn-out angles. While Walt's ideas are fresh, I suppose people could do worse than to buy this title.

I feel that it's very foolish how people are letting themselves be taken. I am referring to those who are buying **SPIDER-MAN** at inflated prices because of his new costume. Sure, this doesn't happen every day, but it's just another excuse for dealers to raise their prices. (Naturally, there are those who don't care that the latest issues weren't that good because they are collector's

items.) And meanwhile, Marvel continues making the big profits, though I consider their work not anywhere near perfection.

Anyway, I just wish Pacific would start attracting more readers, since I feel they really are a decent company. However, Kirby's going back to DC made me wonder whether all this direct-sales and creator-owned rights are really that great. After all, from what I have read, Jack does not exactly care for the old way of doing business. Unless he was made a very good offer, and thought a concession was acceptable here. I just hope the results are commendable, seeing how we all benefit then.

I wish DC would give us a few titles in which two different principals are featured, with equal pages, if possible. And not this "back-up" junk, either. Right now, I can think of a few I would not mind seeing, and will mention them: **GREEN ARROW AND HAWKMAN, THE DEMON AND THE ATOM,** and **MISTER MIRACLE AND OMAC.** You might not agree, but I would like this.

[The series you recall collecting was called MARS ATTACKS, and I'd tell you which number that title corresponds to, but I don't have the Americana Non-Sports Card Price Guide around here.

THE ATOM AND HAWKMAN ran from October-November 1968 through October-November 1969, and was, as you are requesting, a book split down the middle with each character getting half the book. Julius Schwartz was the editor, writers were Gardner Fox, Robert Kanigher and Denny O'Neil, and artists included Murphy Anderson, Joe Giella, Joe Kubert, Dick Dillin, and Sid Greene. It was created from the ashes of THE ATOM and the HAWKMAN books, ran from #39-45, and was cancelled during the period in which nearly all super-hero books were being cancelled at DC. For whatever reason, split-books have not been popular for any length of time—but I agree with you that they are certainly preferable to the current state of back-up strips, which are generally composed of nearly no plot and only a small chapter in a continued story.

I am certain the appeal of the current Spider-Man costume to most readers is the fact that it shakes up what had become pretty institutional at Marvel. However, I truly feel that the older costume is infinitely superior in design, and that Marvel is wasting the nationwide recognition factor for the old one if they do not permanently retain it.

Jack Kirby, like everyone else, makes his decisions based on economic realities, and one of them was that his Pacific books weren't garnering him the attention or money he can get at DC. The smaller companies have had the effect of boosting the rates for creators across the board at all the companies, however, so there certainly is something to the "direct-sales/creator-owned rights" deal even if it isn't the one everyone expected.

` By the way, Peter, I apologize for editing three letters together, and thus having your subject matter appear to be jumping around, but you've got to expect that when you write us weekly. And if I were you, I'd look up some rules on usage of commas and apostrophes and what constitutes a paragraph. MT]

ADAM PHILLIPS, 237 Division St., Cliffside Park, NJ 07010: I don't generally pick up your magazine, although I enjoy it when I do. Issue **#216** piqued by interest, however, what with the great Stan Goldberg cover. I was pleasantly surprised by the article on Archie Comics by Steve Rowe, and would like to thank him for mentioning me as a "notable contributor." This was especially gratifying, since I've only had two stories published through Archie. Hopefully, there will be more soon.

There were a couple of mistakes in the article that I thought I might point out and correct. First, there's the matter of when Dan DeCarlo started drawing **BETTY AND VERONICA.** The oldest **B&V** that I own with DeCarlo is **#18** (May 1955). He was the regular artist for the book by **#35** or so; on the other hand, **JOSIE** did not start publication until 1963.

The other point was one that I had wrong as well until quite recently. In your summaries of the artists and writers on the Archie books, you mention DeCarlo a number of times, but do not mention his son Dan DeCarlo, Jr., brother of Jimmy DeCarlo. Yes, despite their all-but-identical styles, they are in fact two separate people.

Anyway, I enjoyed the article a whole lot and hope to see more like it in the future. Keep up the good work.

GARY DUNAIER, 67-18 Parsons Blvd., Flushing, NY 11365: Greetings from historic Flushing, NY, home of beautiful Shea Stadium and the amazing New York Mets, who as of today (April 19, 1984) are 8-and-4 and sole inhabitants of first place in the National League East.

Do you have something against Garys, Mike? Not only was my last name misspelled in my letter in **TCR #217,** but fellow Gary Groth inexplicably became "Gray" Groth (page 13, middle column). Can't do anything about it, I guess; even Fred Hembeck's first name was erroneously printed as "Frank" in a letter of comment once.

Some more news on **SPIDER-MAN #252.** In **TCR #217** I said **#252** was priced at $2.50 on February 3. A week later (February 10), the same store was asking $5.00 for a copy. That's pretty much where it's remained, but a few weeks ago I saw it in another store with a $6.00 price tag, and an advertiser in **CBG** advertised it at $8.00 on March 13th (that's when I received the **CBG** where the $8.00 price first appeared), the highest I've seen it to date. So it appears that I came rather close to my prediction that **#252** would be a $10.00 comic by April or May.

Which comic is going to be the next **SPIDER-MAN #252?** (The next **SPIDER-MAN #252?!** I haven't come to terms with **MARVEL FANFARE #2** yet! Aaugh!!) Well, I had one idea, an ad in **CBG** suggested another, and a friend at work mentioned another possibility. Sure, now I can say "If only I had bought every copy of **#252** they had on the newsstand..." but the problem with all of this advice about what the next hot book will be is that you can't predict the future with hindsight. Nevertheless, it's fun to buy a few extra copies of a particular comic in the hopes that next week all of fandom will be clamoring for a copy.

Don't get the wrong idea; it may sound as if I'm into comics for the money, but I'm not. I'm a collector, and I know from life experience that it's no fun being one of the clamorers. The largest sum I've ever paid for a single comic book was $15.00, for a copy of **NEW TEEN TITANS #1** (the 1980 edition, not the new Baxter version; I just wanted to make that clear...). Pride of possession is an important factor to consider when contemplating the purchase of an expensive collectible. Somewhere out there in **TCR**-land there may be some fan who wants **NTT #1** very badly. For whatever reason, owning **NEW TEEN TITANS #1** is a major priority as far as his comic-book collection is concerned. This fan may feel that $15.00 is an obscene price to pay, but his need to own a copy is stronger than his repulsion at the price. He may feel that **NTT #1** is only worth $5.00. Despite his misgivings, he pays the $15.00; the personal satisfaction of knowing that he actually owns a copy of **NEW TEEN TITANS #1** is worth the extra $10.00 to him. I am not such a fan. I don't enjoy my copy. Not necessarily because the story or art doesn't appeal to me. To be honest with you, I wouldn't know—I practically never look at it! Why? Simple—because I

paid so much money for it, I have to be extremely careful when I handle it. On the other hand, **DC COMICS PRESENTS #26** (first appearance of the New Teen Titans, in a sixteen-page preview section) I look at more often. But I only paid 50 cents for **DCCP #26**. That's the difference. Getting back to **NTT #1**, which I unfortunately did pay $15.00 for, another reason I'm disappointed with it is because the copy I bought was a British edition with a 15p cover price. British editions don't bother me, per se, but the loser who sold it to me said it was scarcer than the American edition. This is probably true, but if I try to sell it back to him he'll say "It's a British edition, so I can only offer you one-tenth of what I'd offer for an American copy." Grrrr.

Aside to Don Rosa: Yes, I really do make up all these pointless questions that I send to Information Center. All by my widdle ole self I do. I'll probably make up more in the future. Believe it or not, Don, I'm genuinely interested in the answers. Hey, I've actually sent queries to question-and-answer columns that don't print your name. If that doesn't prove my sincerity, nothing will. This may astound you, Don, but I really am interested in knowing what ad appeared on the back cover of **FANTASTIC FOUR #1**. (You want silly questions, Don? Okay, who was the foreman at World Color Press at the time **FANTASTIC FOUR #1** was being printed?)

And on that somewhat wise-guy note, I'll conclude my latest cardiac date for inclusion in the Mailboat. It isn't Art with a capital A, but it is all-new, no reprints, and has never been offered to any other magazine — not even the one I work for. (If that isn't loyalty to **TCR**, I don't know what it is!) See you in **TCR #218** — that should be out around 1987, I reckon.

[We probably deserve that. I won't say a thing, in apology for spelling your name wrong last issue].

However, if ever there was a more pointless question than asking about the foreman at World Color at the time of **FF #1**, I haven't heard it; **FF #1** was printed at Eastern Color. The ad was for the Famous Artists School. **MT]**

RANDY PASKE, 656 Birch Lane, Gilbert, MN 55741: Just some comments about **TCR #216**: I like the news sections. Even though you publish more irregularly than most, you always seem to include things I haven't heard about yet. Probably the least expected news this time was that **SUGAR AND SPIKE** will be returning.

I do hope that Doug Moench can turn **OMEGA MEN** around. Doug is my all-time favorite writer, so I have much hope.

The cover was excellent. It was very funny to see Archie like that.

Re: Brian Doherty's letter: it was just a whim at the time I wrote that letter to say I didn't see it on MTV. I wasn't implying that I didn't like it or even morally disapprove of it. Far from it! I love MTV, from what I've seen of it. As for the moral part of it, ha! I hate the Moral Majority and that kind of people with every inch of my freedom-loving body, and I wish they'd just go away.

And just to say something to Mike, I'd like to say that MTV does play a lot of songs long before you hear them on the radio, as in the case of Duran Duran's "Hungry Like the Wolf," the Clash's "Rock the Casbah," and numerous others, I'm sure.

Enough about that, though, this is **THE COMIC READER**, not **THE MTV WATCHER.**

I echo Sam Kujava's comments about **STEEL DRAGON STORIES #1**. Buy it, it's great.

I have a suggestion for the coming comics section: why not skip story titles? They take up a lot of room and are really superfluous when you decide which comics you want to buy. I would say to just list book title and #, credits and crossovers. In fact, you could also skip descriptions. Put it up to the rest of the fans and see what they say.

[The problem is that our cash flow prohibits coming out monthly at the moment, and hence, unless we attempt to do two months ahead [and become even less accurate than we currently are] we are continually behind on one of two months in a bi-monthly issue. Sure, we could list title and number and when they're scheduled to come out; that would take all of one page, probably. The readership has come to expect a bit more from us than simply copying well-circulated information from the companies which you've already read — but I'm willing to open debate on the subject. Ideally, we'd get back to monthly and the whole argument would be moot, but some things are out of MY hands.

Since I collect 45s, I had "Hungry Like the Wolf" on its first go-around, a full six months before it became a hit. I don't recall whether I saw it on MTV before that. MT]

MICHAEL GOLDBERG, 724 N. Sweetzer No. 2, Los Angeles, CA 90069: Having been a comics fan for the past 30 years or so, I thought I'd put down my thoughts on the subject and give them an airing.

In regard to Jim Shooter's upheaval of the Marvel characters in **MARVEL SUPER HEROES SECRET WARS**, well, they are of course doing what Cat Yronwode spoke of in 1982 and which was so rudely denied by Shooter and his minions, but which indeed has come to pass. What do I think of the concept and the way it was introduced into the regular monthly books? Not much. If you are one who only buys a few titles a month, and these include, say, only **SPIDER-MAN** and **FF**, you might be alarmed at the change, not just considering the problems of continuity. We are asked to accept the new Spider-Man, whose first issue I cared for not at all, not knowing how he got this creeping costume and possibly new powers, and then be expected to read the **SECRET WARS** book for a year to find out how he changed. But by the end of the year when all the characters go back whence they came, we are defeated in really caring about the outcome of this book because the outcome is already known. I guess it's like seeing the sequel first and the original second.

Thus, who gives a damn about the **SECRET WARS** book? It is already out of date by the second issue, because all the conclusions are already known, and it certainly does not answer the question "what's new?"

As to the subject of letterhacks, I for one enjoy reading them and know from my experience that the editors are looking for interesting letters with interesting ideas, not just "I like this, I hate that," but why? In the last ten years, I have written only five or so letters to DC and Marvel and **all** but one were printed. Why? Because I explained my point of view even using literary allusions and artistic terms in telling why something appealed to me, or why I thought it could have been done a different way. Not everyone can write a letter that is succinct, to the point, and interesting.

On the media front, I just got my annual report from Walt Disney Productions, and thought you might be interested in the contents as regards motion pictures. Contrary to rumors, including those in a recent **Cel Break** column, **THE BLACK CAULDRON** will be finished and released in 1985, and **BASIL OF BAKER STREET** is starting production for 1987. Also, **ROGER RABBIT** (originally **WHO CENSORED ROGER RABBIT?**) will be in production in 1984.

Live action features for 1984 include the March release of Ron Howard's **SPLASH** with Tom Hanks, Daryl Hannah, Eugene Levy, John

Candy and Dody Goodman. In the fall is **COUNTRY**, produced by and starring Jessica Lange, co-starring Sam Sheppard, and Wilford Brimley. Director is Richard Pearce of **HEART LAND**, and the writer is William Whitliff of **RAGGEDY MAN.** Whitliff was the original director, but was canned ten days after shooting began in October of last year in Iowa. This week, in Burbank, a scene from the film featuring the devastation of the family farm by cyclone is being filmed. In Decemeber, Disney will release **BABY** with William Katt, Sean Young and Patrick McGoohan, story concerns the discovery by an expedition in the Congo of a family of living brontosauri and uses full-size articulated models, shipped over to the Ivory Coast in a chartered 747. Director is B.W.L. Norton and producer is Roger Spotiswoode of **UNDER FIRE.**

The Disney stockholders meeting is again in Florida this year, which is a little out of my budget, but in 1985 it will probably return to Anaheim. Anyone who has attended them will tell you that they are immense fun. Most questions from the floor come from children owning one share of stock. Before **THE FOX AND THE HOUND** was released in 1981, we were shown a rough cut of the film, including many segments still in pencil form only. Hopefully, their film division will improve.

[By the way, it might be a good idea to mention that the above three films will not bear the Disney imprint, but rather that of their subsidiary, Touchstone. Touchstone will handle any Disney film that is deemed a PG or is questionable family entertainment.

I've read WHO CENSORED ROGER RABBIT? and think it will make a very interesting film; it's set in a world where cartoon characters exist alongside of human beings [and are treated with the same bigotry that many minorities face in our world], and the cartoon characters [called 'toons by humans] speak in physical word balloons. The book itself was a bit on the padded side, and the hard-boiled lead detective's narration was a bit heavy-handed in its Philip Marlowe parody, but I enjoyed it—until the final chapter, that is. I hope Disney changes the ending. I was quite disappointed that the conclusion I hoped for did not come to pass, as the final "twist" is telegraphed too near the conclusion. If the movie's successful, Roger Rabbit couldn't be in the sequel. Nothing in the book would prevent the film from being a Disney release, but I've got a feeling that they're afraid of putting that stigma on a film they hope will reach a teen-aged audience.

Re: letterhacks. The worst of the lot of those who appear regularly are those who simply use their space to retell the story they're reviewing, adding only a few superlatives. My impression is that the letter-count on some books is so light that these letters are used as last resorts, but they appear far too often for my taste. MT]

ED KRIEG, Presidential Arms Apt. D1, White's Road, Lansdale, PA 19446: I usually look at other fanzines as well as **TCR.** I'm interested in news and not gossip of questionable taste. I can't prove it, but I've seen what is allegedy such) in one or two letters in **TCR** and others. I like Marvel and DC, but not blatant puffery. Did you see an article about the status of Warner Communications' Atari division? I saw one article in a general news magazine and the same article "cut" or edited in a fanzine. The fan writer was trying to say that DC is on hard times. What does Atari have to do with DC? They are both part of Warners but separate. In the same zine, a writer criticized Julius Schwartz for using artists who never or rarely drew Superman for **SUPERMAN #400.** Tell me, is this the editor's right?

I was reading Gary Grossman's book on **SUPERMAN** the TV show, primarily, and ran across a plot summary involving a Madame Selena, a medium. Do you think David Odell read the same book?

Care to comment on **SUPERMAN II** on ABC TV? I saw the scene with the crystal!

Do you know if John Cullen Murphy drew for **TREASURE CHEST** comics in the '50s?

I caught **NEW TALENT SHOWCASE #4** with your story in it and enjoyed "Bobcat" very much. Hope to see more.

For your and other readers' information, **USA TODAY** and **THE PHILADELPHIA INQUIRER** (for 22 January 1984) have stated that the new **TARZAN** film has been delayed again until December 1984! The **INQUIRER** likened it to the notorious **HEAVEN'S GATE** fiasco of Michael Cimino. Also, a December 1983 issue of **NATIONAL GLOBE** had an article and picture or two on **SUPERGIRL.**

Did Rona catch the TV movie, **AIRWOLF**? I saw it, and felt it was a ripoff of **BLUE THUNDER.**

[Atari's status does have an effect on DC in a peripheral way; if Warner as a whole is suffering huge losses, it can affect the operating budget for DC. Ultimately the money comes from one place, though the companies are separate enough that one's success or failure will not directly affect the other. However, if Atari's failure causes Warner to shop around for a source for additional capital, it could—as Mattel just recently did with the Whitman Publishing division of their company—cause them to shop semi-successful subsidiaries around to potential buyers. While this has not happened, it is always to be considered when looking at another of the same conglomerate's holdings.

Of course Julie Schwartz has the right to select the artists he's selected for the SUPERMAN #400 special. The complaint, I believe, entered in the area of who DESERVED to draw the issue by the amount of service provided by any artist. [Curt Swan, in other words.] Julie's job is to sell copies of #400, and by including the panorama of talent he's corraled, I think he's made a good decision. Far more people who were curious bought the issue than would've normally.

Could be that David Odell did see that particular SUPERMAN episode before he did the script for SUPERGIRL. It's also possible that a Madame Selena appeared in a SUPERMAN comic book adapted from the series; no such entry appears in Fleisher's GREAT SUPERMAN BOOK, but the book does not include any JIMMY OLSEN, LOIS LANE or SUPERGIRL stories. Someone should be able to tell us if that assumption is correct.

I covered the SUPERMAN II showing in Media Review a few months back. The crystal scene original version shown on cable; perhaps I blinked when it was shown in the theatre; there's no way to tell.

Thanks for the "Bobcat" encouragement. See my response to the next letter as to where to send any further plaudits.

As you now are probably aware, GREYSTOKE was not delayed. My guess is that when it finally comes to network TV, if it made any money at all in the theatres, the footage removed for the pared-down version will be restored.

I saw an episode of AIRWOLF, but not the pilot. I haven't seen the BLUE THUNDER series. I don't know which bored me more—interminable helicopter chases and incredible plotting, or Jan-Michael Vincent's impression of an actor. MT]

JOHN WELLS, P.O. Box 119, Batavia, IA 52533: I thought I should write and mention that I hadn't intended to quote you in **AMAZING HEROES #50** without giving you credit. As you've probably noticed,

the Astro entry in my International Heroes Index is taken directly from TCR #197.

Originally, that section was in quotes, which were attributed to you. Somewhere along the way, they got lost. It's possible the omission was my fault, since I did some last-minute rewriting on the index before sending it in. In any event, I wanted to set the record straight.

You mentioned a while back that you might do a sequel to TCR #194's back cover. Do you still plan to? Since DC intends to get rid of some of its "deadwood" next year, the covers might serve as a good memorial.

Here are some characters you could use: The Swashbuckler (DETECTIVE #493), Pulsar (NEW ADVENTURES OF SUPERBOY #31), Captain Invincible (FLASH #314), Mindgrabber Kid (JUSTICE LEAGUE #70) and Rac Shade, the Changing Man.

Oh, and I loved your Bobcat story. Unfortunately, I'm afraid he'll never become a hit thanks to his name. "Bobcat" is nice, but it has no mystique, no pizzazz. If David Tresh had only been named "Bobbkatt," then you might have had a winner. Too bad. (My apologies to non-readers of NEW TALENT SHOWCASE who have no idea what I was talking about in the last paragraph.)

[Thank you—but don't tell me if you liked my story, tell Sal Amendola, new editor of NTS. Maybe they'll schedule the second story some time if they get a response.

Perfectly all right about the quote in AH; I thought it sounded familiar, but I wasn't sure. Except for Bridwell's Global Guardians, I seriously doubt if DC will ever refer to any of those characters again. They've seeminingly got plans to kill off far more major characters than any of these, and their plans only call for 12 issues—hardly enough space to deal with anyone as obscure as most of those on that back cover.

I doubt that I'd have the spirit to do another back cover now, what with the full-scale devastation to the mainline characters. It's no fun to think of possible substitutes for JLA members who are plenty obscure themselves. For the record, though, that second cover was to feature the Demon, Blackhawk, Batgirl, Man-Bat, Mister Miracle, Robotman, Zatara, the Vigilante, Swahbuckler, Mento, Miss Arrowette, the Split Man [now THERE'S an obscure character], the Green Fury, and current Outsiders Black Lightning and Metamorpho. I'm sure I could've scraped up a few more as well—the Charlton heroes would've been very tempting—but the whole exercise seems extremely pointless, what with the current trend toward elminating rather than increasing the number of usable characters. And, of course, now that ALL-STAR SQUADRON exists, the third cover in the series, which would've had a collection of all the Earth-Two characters, has already been done. [You will note, though, that MY versions of these teams would not include any teen-aged characters. What sense does it make to have free-lance, untried teens in the JLA when the far-more experienced and trustworthy Robin, Kid Flash or Wonder Girl were never admitted?] MT]

PAUL GILBERT, 80 Poillon Road, Chappaqua, NY 10514: No, Jay O. Sanders wasn't dumped. (**Mailboat**, June, page 38). I know Jay. He comes from my home town of Chappaqua, NY and is a very principled person. He had previously informed us that he was begging out of **AfterMASH** as he felt that his role of playing a rather dumb doctor was not true to life. "To become a doctor, you have to pass some pretty stiff schooling—ten years of it," he explained. He became increasingly unhappy with his "dumb doctor" role and finally begged out. He had a five-year contract and they had brought him from New York to Hollywood to play the role. The parting, he informed us, was amicable.

Big roles aren't that easy for new actors to get, so it took a lot for him to do that. He has had a few roles to date in movies, etc. He is also a musician, composer, etc. and produced several musical concerts before he left the area.

Though both sides stated that the parting was at his request, the press took it for granted that Sanders had been let out (i.e.: dismissed). Jay's mother is in frequent touch with us and had told us well before the story broke that he had asked to the producers to alter his role. They said they couldn't, so Jay asked them to void his contract, so that he could leave. Which they did.

[Sorry that I misinterpreted the changeover. Obviously, he instituted the change himself—however, if they truly wanted to keep him happy, they could easily have altered his character, which was little more than a stereotype anyway. I have very little confidence in the first-season producers, and hope that, with all the cast changes coming up for next season [including getting rid of Chappell, thank goodness], they'll get some guys in there who can write comedy. I see a lot of parallels here with the first season of M*A*S*H, in which a huge cast of regulars was wittled down to the seven who became well known, and the various comedic styles shown in that season were boiled down to only one or two. I'm of the opinion that, had the ninth or tenth season of M*A*S*H been its first, it never would have lasted a season—and that it's a fatal error on CBS's part to try to retain the crew responsible for those last few, awful seasons. MT]

WILL PFEIFER, 510 North Bentley, Niles, OH 44446: Well, it seems happy days are here again! Finally, comic books are selling, and the quality of the books is higher than I've ever seen. I just hope that an industry-wide implosion isn't on the horizon. It seems possible with the glut of titles on the market, but I want this to be a positive letter, so I'll ignore that side.

Although the alternate companies have the most unusual titles, DC and Marvel still publish some good ones. DC in particular has some really good books. The **TITANS** books and **RONIN** are fan favorites, but **ALL-STAR SQUADRON** really surprises me. The recent issue which featured almost every hero from the forties in two two-page centerspreads was a bit of inspired nostalgia. The third annual was also very good, combining a good script with art by the pioneers, great continuity and a twist ending. **THE BLUE DEVIL** is also very promising. It's comics without complicated subplots and a hero who doesn't anguish over the subtler aspects of vigilantism. This guy is too worried that he's going to be blue for the rest of his life!

Marvel is not quite as good. It seems that their best comic is **MARVEL TALES.** Those early Lee/Ditko tales have a style and a wit all their own. I'm awaiting the reprint of **SPIDER-MAN ANNUAL #2** with Doctor Strange.

The alternatives are more appealing. Pacific's **ELRIC** is extremely unusal, with art unlike any other comic, and the epic story of Elric, which I've never read before this. I am also looking forward to their Siegel and Shuster reprint comic. I only wish someone would reprint those early **Doctor Occult** stories that were the experimental run for **Superman.**

Eagle Comics' **JUDGE DREDD** gives a good glimpse at comics from the other side of the ocean. The photographic art of Brian Bolland and the manic,! agressive art of Mike McMahon are the highlights of the comic. Dredd is also one of the best-conceived characters I've ever seen.

The best comic on the market,

for my money, is **AMERICAN FLAGG!** This one has it all: violence, great art, great scripts, girls, a talking cat, a dystopian future, basketball, great names, and even great lettering (thanks to Ken Bruzenak!). This is my favorite comic, and my only complaint is that they should either use the paper (good newsprint) from **#1-9** or the white paper used in **#10**, but just don't keep using the cheap stuff they are currently using. Still, even this paper looks good with the intelligent coloring.

Those are my impressions of the current scene. Before I sign off, I need to ask something. Does anybody know anything about those "Video Comics" that were on the Nickelodean Cable Channel a while ago? They featured the Flash, the Atom, Green Lantern, Adam Strange and Space Ranger. One panel would be shown at a time, and dialogue and narration would be played over it. These sort of got me into comics and weird as they may have been, I'd like to know just who was behind them. Thanks for listening.

[Warner Amex (Warner Communications and American Express) co-owned Nickelodean and still may, and since DC is a division of Warner, they found it natural to use DC comics to adapt for the screen. Also included were DC funny animal comics and Sugar and Spike. I have never seen them, so they disappeared sometime before I got cable in mid-'82. But you'll note that all of the comics involved are from the '50s and '60s when DC comics were still suitable for young children. I doubt that they could read a current issue of THE FLASH on the channel.

Obviously, I made a good decision to discontinue my review column, as nearly all of your—and most of the rest of fandom's—favorites leave me cold. For example, I have yet to see any of these so-called "science-fiction" titles like AMERICAN FLAGG! which DON't have a dystopian future and all of the other aspects you cite. JUDGE DREDD leaves me cold, despite Bolland's nice art. I've despaired long and loud about the decided dearth of new, uncomplicated and nonapologetic super-hero comics in the past ten years, and had some hopes that BLUE DEVIL might fill that bill, finally—but too much mindless fighting goes on, and I don't care for the "my-suit-won't-come-off" sub-plot. (Curiously, the same contingent of writers who will argue against having kid sidekicks in a comic these days with the explanation "I always wanted to be Batman, not Robin" have proceeded to present us with long lines of characters you'd NEVER want to be in your worst nightmares.) MT]

BRIAN DOHERTY, 11598 West Ride Drive, Jacksonville, FL 32217: Boy, I really feel like the Answerman this month: I can actually answer two of the queries thrown about in this month's **Mailboat**. First, the issue of **DEFENDERS** in which the Hulk buys a shelf-ful of canned baked beans (he's $15.00 short in paying for them, by the way) is **#89**. I'm sure everyone out there will want to run out and buy a copy of this historic issue. Writer Ed Hannigan handles this controversial scene with taste and class, and it's not very often we see that in a comic book.

Query number two that I can handle: Dale Coe wonders, amongst others, where is Guy Lillian III nowadays? Well, he is now President of the Southern Fandom Confederation, so he has in no way dropped out of fandom.

Actually, I can't recall ever seeing a letter by any of Dale's list of prolific lettercol writers of the past. Someone who's whereabouts have bothered me, though, is Larry Twiss, who seemed to be in every issue of every Marvel Comic in the mid-seventies. Where is he now?

Regarding Robin Snyder's letter, the sooner more businessmen realize that if their interests don't coincide with the public's they're in trouble, the better off we'll all be.

Bill Meisel's letter shocked me. You mean life isn't straightened out by the time you're nineteen?? Here I am at sixteen, in the middle of my "teen-age wasteland" years, and I thought I could only go up from this pit I'm in. I guess it gets worse the older that you get...

LEW STRINGER, 11 Middlemarch Road, Hill Top, Nuneaton, Warwickshire, CV10 7BS, ENGLAND: I'm not sure how far in advance **TCR** appears from its cover date in the States, but **#218** came out here just a week ago (June 8th). Fortunately, the Coming Comics news is still useful to me as, except for **SWAMP THING**, I rarely buy any Marvel or DC on advance import. ("Advance imports" arrive in our comic shops at around the same time that they do in the States and sell at around 75p to the dollar, but most Marvel and DCs are also nationally distributed during the cover date month at 30p each. Therefore, it's cheaper to obtain them this way, though comics from the independents have to be bought via "advance import" as they receive no distribution through newsagents.)

It was interesting to read your comments on the hatchet job on movies for the sake of commericals. The situation is completely different over here, although minor cuts are made occasionally. ITV and Channel 4 take into account the length of a movie (say 90 minutes) and then add on ten or fifteen minutes to account for commercial breaks, before scheduling. From what I understand of your system, a 90-minute movie would be scheduled as 90 minutes with commercials replacing, rather than breaking, scenes? Also, an average show running for an hour over here usually has a three or four minute break every twenty minutes, whereas I understand that you have shorter breaks every few minutes?

I'm surprised at the reaction that **AMAZING SPIDER-MAN #252** has received, with prices escalating just because of the new costume. Regardless of what many fans seem to think, there's no way that the new costume will become permanent. Marvel has invested too much money in promoting the familiar red-and-blue image of Spider-Man via merchandising, etc. to suddenly replace it just as the old costume was becoming recognizable by the general public. (The new costume would look better for a live-action film, though.) It seems that the old "illusion of change" ploy is still alive and well!

Sam Kujava's good wishes for the future of Harrier Comics are appreciated over here. I'm working on a humor strip for Harrier's **SWIFTSURE** entitled **Rock Solid—Space Hero**, which, although not a direct spoof of Buck Rogers, is a parody of that style of "gung-ho, stomp the aliens whatever the consequences" stuff. Mark Farmer, who is currently doing a fine job as inker of **GREEN LANTERN**, is also working for Harrier, as in penciller Mike Collins. All three of us have previously done work for Marvel U.K., specifically on their excellent **DAREDEVILS** monthly, where we all had our start in comics.

At the moment, I'm also illustrating a series of **LEARN WITH MOONBIRD** books with Mike Higgs, to be published in American in September. They're a set of 16 educational books with different themes for young children (such as **SAFETY IN SCHOOL, FIRST AID, CARING FOR YOURSELF**, etc.) and I'm working on eleven of them, though I don't receive a credit as I have to "ghost" Mike's style to some extent (which isn't difficult as we have similar styles anyway).

In closing, I'd like to say that although I find **TCR** a pleasant read, I do wish you'd cover comics from other countries more often. I see fanzines as trailblazers rather than mere reflections of standard tastes.

The Gazette

The Menomonee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (5/1/76) and semi-monthly from issue #221 (April 1976) to issue #232 (March 1978), the final issue. Issues 1 to 13 were printed on ordinary newsprint, the rest on heavier offset stock. Issues 1 through 66 were sixteen pages each; 67 through 51 were twenty pages each; 52 through 94 were twenty-four pages each; 95 through 126 were a massive forty-eight pages each; 127 through 223 were forty pages each; 224 through 226 were thirty-two pages each; and the final six issues were each 24 pages.

Each page of **The GAZETTE** featured six dailies, a tabloid Sunday page, or two Sunday half-tabs. Nearly all of the issues feature one week of each strip (daily and/or Sunday), but occasionally there was more than one week. Strips listed as "contemporary" were dated the week prior to the date of the issue. Foreign strips were reprinted from sources in England, Argentina and Australia. The other reprint strips were American material from the '30s to the '60s either taken from old proofs or old clipped strips that were retouched to return the reproduction quality to as close as possible to the original.

CONTEMPORARY (1971-1976) STRIPS:
AMBER (d, Bruce Wilder) #46-94
AMBLER (d&S, Doug Wildey) #95-108
APT. 3-G (d, Alex Kotzky) #165-226
BIG BEN BOLT (d, John Cullen Murphy) #95-126
BRICK BRADFORD (d, Bob Harris) #52-223
BROOM-HILDA (d, Russell Myers) #226
BUZ SAWYER (d, Roy Crane and Hank Schlensker) #52-223
CAPTAIN EASY (d, Bill Crooks and Jim Lawrence) #95-226
CONCHY (d, James Childress) #226
DATELINE: DANGER! (d, Alden McWilliams) #1-120
DICK TRACY (d, Chester Gould and Rick Fletcher) #95-223
DR. KILDARE (d, Ken Bald) #95-223
FAWN (a full-page strip done especially for **The GAZETTE** by Joe Weber, Jr.) #142-161,163-171,173-176,178,179,181,183,188
FLASH GORDON (d, Dan Barry) #1-223
FRIDAY ASTER (d, Longaron, Flessel, Morrow, Chaykin) #95-116
THE HEART OF JULIET JONES (d, Stan Drake) #1-223
HOWARD THE DUCK (d&S, Steve Gerber and Gene Colan) #227-232
JEFF COBB (d, Pete Hoffman) #1-201
JOE PALOOKA (d, Tony DiPreta) #192-223
JOHNNY HAZARD (d, Frank Robbins) #14-223
JOHNNY HAZARD (S, Frank Robbins) #95-223
KERRY DRAKE (d, Alfred Andriola) #95-108, 127-
KERRY DRAKE (d&S, Andriola) #109-126
MANDRAKE THE MAGICIAN (d, Lee Falk and Fred Fredericks) #1-223
MICKEY FINN (d, Morris Weiss) #192-223
ON STAGE (d, Leonard Starr) #46-94
ON STAGE (S, Starr) #95-226
THE PHANTOM (d, Lee Falk and Sy Barry) #1-223
PRINCE VALIANT (S, Hal Foster and John Cullen Murphy) #95-223
RICK O'SHAY (d, Stan Lynde) #66-226
RIP KIRBY (d, Fred Dickenson and John Prentice) #1-223
SECRET AGENT CORRIGAN (d, Archie Goodwin and Whitmore) #1-223
STEVE CANYON (d, Milton Caniff) #52-94
STEVE CANYON (d&S, Caniff) #95-223
TARZAN (d, Russ Manning) #1-34
TARZAN (S, Russ Manning) #46-226
TERRY AND THE PIRATES (d, George Wunder) #52-65

FOREIGN STRIPS:
AIR HAWK AND THE FLYING DOCTORS (d, John Dixon) #1-204
AIR HAWK (S, John Dixon and Hart Amos) #6-232
GARTH (d, Frank Bellamy) #38-136; 127-181 (odd numbers only); 182-232
GUNNER (d, Jose Luis Salinas) #95-126; 127-153 (odd numbers only); 154-223
JAMES BOND (d, Jim Lawrence, John McClusky and Horak) #1-232
JEFF HAWKE (d, Sydney Jordan) #1-44,46-181, 195-232
MODESTY BLAISE (d, Peter O'Donnell, Jim Holdaway and Enrique Romero) #1-232
PAUL TEMPLE (d, Francis Durbridge and Phil Mendoza) #95-232
SCARTH 2195 A.D. (d, Luis Roca and Jo Addams) #95-126; 128-182 (even numbers only); 183-232
THE SEEKERS (d, John Burns and Les Lilley) #95-232
TUG TRANSOM (d, Peter O'Donnell and Alfred Sindall) #95-126; 127-147 (odd Numbers only); 148-191

CLASSIC REPRINT STRIPS:
BATMAN (d, 1943-46 Bob Kane) #95-232.
BEN CASEY (d, 1962-66 Neal Adams) #46-232
BOBBY (d, 1948 Jerry Iger) #209,214-218
BUCK ROGERS (d, 1958-59 Murphy Anderson) #95-126; 128-146 (even numbers only)
CONNIE (S, 1931,36 Frank Godwin) #96-102,207-214,217-220
DAN FLAGG (d&S, 1963 Dan Sherwood and Alden McWilliams) #116-126
DR. GUY BENNETT (d, 1958 Frank Thorne) #96-104
DRIFT MARLO (d, 1965 Tom Cooke and Phil Evans) #1-37
THE HAWK (d, 1946 Robert H. Webb) #219-225
KEVIN THE BOLD (S, 1955-57 Kreigh Collins) #109-213,215-232
KRAZY KAT (d, 1927 Herriman) #226-232
LITTLE ORPHAN ANNIE (d, 1936-40 Harold Gray) #135-223
MALE CALL (d, WW II Milton Caniff) #106-126; 127-141 (odd numbers only)
PETER SCRATCH (d, Elliott Caplin, Lou Fine and Nick Cuti) #95-164
RED BARRY (d, 1935 Will Gould) #95-126, 128-152 (even numbers only)
RED RYDER (d, 1951-52 Fred Harmon) #95-126; 128-140 (even numbers only)
SAM'S STRIP (d, 1962 Mort Walker and Jerry Dumas) #226-232
THE SPIRIT (d, 1941-44 Will Eisner, Lou Fine and Jack Cole) #95-212
SUPERMAN (d, 1940-44 Jerry Siegel, Joe Shuster, Wayne Boring and Ira Yarbrough) #10-232
TARZAN (d, 1947-51 Burne Hogarth, Dan Barry, and Dick Lubbers) #35-223
THIMBLE THEATRE STARRING POPEYE (d, 1931 E C Segar) #226-232

PRICES:
Set AB: Issues #27,30,36,57,66,68,69,72,73,75, 79-84,87-94,99,101,102,113,121-125 (33 Issues) $34 for the set, or $1 25 each
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All orders under $10 please add $0.25 per issue for postage. Above $10, all postage and handling in the U.S is included. Canadian orders must add 15% and overseas orders must add 30% to cover added shipping and packaging expenses. Availability of many issues is subject to change at any time. This list is current as of July, 1984.

As **The GAZETTE** was published, a dozen of each issue were usually put aside for speculation. These back issues that are otherwise sold out from Street Enterprises are priced high to reflect their rare status. These are offered to the serious strip collector desperate to complete his collection These out-of-print issues are also offered in trade for Golden Age comic books

Not Available: Issues #1,53,54,56,59,96,97,98, 106-108,110-112,116-120,231
$12 each: Issues #10,25,40,42
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$8 each: Issues #2,7,24,29,38,39,45,55,63,86,95
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The Guardian

The Menomonee Falls GUARDIAN was a companion tabloid publication to **The GAZETTE.** It was devoted to humor strips as opposed to **The GAZETTE**'s adventure tone **The GUARDIAN** was published weekly from issue #1 (6/28/73) to issue #141 (3/1/76) and roughly monthly from #142 (April 1976) to #146 (November 1976), the final issue All issues were sixteen pages each, except for that last two, which were twelve pages each. **GUARDIAN SPECIALS** were collections of the **Alley Oop** strip, and the first were twelve papers sold separately. The fourth **GUARDIAN SPECIAL** was only a four page bonus inserted in the 100th issue of **The GUARDIAN.**

CONTEMPORARY (1973-1976) STRIPS:
ALLEY OOP (d, Dave Graue) #60-146, Specials BC (d, Johnny Hart) #1-144
BEETLE BAILEY (d, Mort Walker) #1-144
BOON DOCK (d, George Breisacher) #65-146
THE BORN LOSER (d, Art Sansom) #16-146
BROOM-HILDA (d&S, Russell Myers) #1-146
EEK AND MEEK (d, Howie Schneider) #17-146
FEIFFER (w, Jules Feiffer) #8-68 (even numbers only); 69-77
FRANK AND ERNEST (d, Bob Thaves) #61-146
FUNNY BUSINESS (d, Rog Bollen) #16-146
GASOLINE ALLEY (d, Dick Moores) #37-115
GASOLINE ALLEY (d&S, Moores) #116-146
GAHAN WILSON'S SUNDAY COMICS (S, Gahan Wilson) #112-129
GARDO (d, Guy Arriola) #39-144
JOE PALOOKA(d, Tony DiPreta and Morris Weiss) #1-112
MICKEY FINN (d, Morris Weiss) #1-112
NEIL THE HORSE (w, Ann Sahl) #118-140 (even numbers only); 142-146
POGO (d, Kelly and Shikuma) #1-111
POGO (S, Walt Kelly and Henry Shikuma) #1-64,78-111
RICK O'SHAY (S, Stan Lynde) #116-129
SALLY BANANAS (d, Charles Barsotti) #1-36
WINTHROP (d, Dick Cavelli) #16-146

CLASSIC REPRINT STRIPS:
ALLEY OOP (d, 1949-50 V.T Hamlin) #2-59
CAPTAIN EASY (d, 1951-52 Leslie Turner) #6-72
KRAZY KAT (d, 1927,33-35 George Herriman) #1-60,116-143
MICKEY MOUSE (d, 1931-32 Floyd Gottfredson) #117-125,128-146
ROMEO BROWN (d, English strip by Peter O'Donnell and Jim Holdaway) #1-38
SAM'S STRIP (d, 1961-62 Jerry Dumas and Mort Walker) #134-146
THIMBLE THEATRE STARRING POPEYE (d, 1930-31,33-35 Elzie Segar) #1-131,133-146

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How can fandom develop an acceptance of other forms of comics if all it's bombarded with are features on American, mainly super-hero, material? Let's see articles on European comics and their history; the incredible Japanese manga; Soviet comics even! Surely, some of your readers must have some knowledge of foreign comics. I'm not asking TCR to switch totally towards foreign material, but more of a balance would be welcome, and I'm sure that the majority of your readers would be fascinated by a regular feature spotlighting various comics from other countries. What do you think?

[I think what I've always thought—If there's anyone out there who can do it for me, with the only payment being the exposure and the free subscription, I welcome them to contribute. I can't do it myself. We've had lots of British correspondents talking about the British scene of late, but precious little else, and as far as news goes, my belief has been that the number of people who'd know what we'd be talking about would be very small. I could be wrong.

I don't know how familiar you are with the American vs. the English TV set-up, but here we're talking about at least three separate ways in which movies are shown. The first, and best, obviously, is the pay channels, HBO, Showtime, Cinemax and the Movie Channel, who run their films complete and uninterrupted [though sometimes cut; in recent months these channels have shown films rated R which were obviously recut for a PG rating but were never re-rated, for some reason]. The networks, CBS, NBC and ABC show a certain number of theatrical movies still, though the pay channel exposure has lessened the total drastically. These films are generally cut only for content unsuitable for general audiences, though occasionally they are cut for length as well. The commercial interruptions for these showings are generally on the 90-seconds per quarter hour variety, slightly longer on occasions where they are trying to fill up a slot slightly longer than the film or when it cost them so much money that they have to extend the slot to 150 minutes or three hours to get everything in. The third means of movie exposure is via local stations whose broadcast radius is only to a single city or area, of which there are a couple of thousand over the country. In Milwaukee, for example, we'll soon have three network affiliates, three independents, one Spanish and two public TV channels all showing movies during a broadcast week. Except for the public stations [which don't have breaks, but do cut films to fit convenient time slots], each of these has a different commercial policy. Generally, if a film is shown after 10:30 P.M., the station doesn't care how long it runs. Most daytime or primetime slots, though, are strictly adhered to, and this means you do get commercials running while the film has not been shut off. And, though we do have one station that has only two commercial breaks [of about four minutes each] in a two-hour primetime slot every night, most of these stations run three-minute breaks every five-to-ten minutes—not my idea of the perfect way to watch movies.

Ask me sometime about how badly regular made-for-TV series are treated by these stations [who cut anywhere from 30 seconds to three minutes of a half-hour episode to squeeze in more commercials] some time if you want to hear another half-hour diatribe. MT]

ANDREW HILDEBRAND, 12621 West Hampton Avenue, Butler, WI 53007: Thanks for not changing a thing in the "Bobcat" interview/article. You're a good sport, and I meant every nasty thing I said.

You've told me that you won't be commenting about the recent developments in current comics any longer, and I think that's too bad, since I know how apoplectic you must've been when you reported all the changes occuring in **JUSTICE LEAGUE OF AMERICA**. Those of us who know you and are tired of hearing how badly your favorite book has done over the past seven years are certainly glad that we won't have to read through yet another tired litany of how many things are wrong with it and what to do about it—honest, sometimes you get so personally caught up in it it's almost as if you expect the Blue Fairy to suddenly appear and turn you into a real boy again like Pinocchio. It's obvious that you enjoyed a certain style the book once had and that corresponds to the era in which you were a kid, and you resent it when they try to make the book seem more grown up than it should. (To be frank, I feel quite the same way about it—but I'd never admit that to you.) But still, there's something so, I don't know, **entertaining** about seeing you turn red with rage in print that I'm truly sorry you won't be savaging the new incarnation of the JLA. Because if anything deserved to be critically savaged, it's the new JLA.

I know you've mentioned that there are many, many instances of new writers coming on to strips they don't have a clue how to do, handling it badly in the style in which it was previously done, and then junking the whole magilla and trying a new, and usually terrible direction of their own. We both know about the recent **HULK** change, which only serves to underline the fact that Mantlo shouldn't be writing it anymore, and the **SWORD OF THE ATOM** farce (Strnad didn't even try to do it the old way before throwing out everything that was original about the strip). In **JLA**, it looks as if Conway read the many fan reviews of the book, accepted all the points which needed change, and then went ahead and came up with all the incorrect solutions to the problems. But that's not too surprising. It's Conway.

Gerry Conway is the Rich Little of comics. When he's on stage, it sounds professional, and a little of it's entertaining, but more than two looks at him and you've got all his moves down, and you realize that despite the personae, all the voices sound exactly the same. Worse, there's no form or substance to the material; it's disjointed, slapped together from the many more talented sources the stuff's intended to imitate, and heaven knows that the biggest thing that's been swiped is the emotion. Like Little, you have to wonder how the same junk can be passed off to mass audiences time after time with blithe acceptance, until you realize that the audience applauds out of habit, accepting the things he does as part of a greater whole which is largely more satisfying. If they can't have the original, at least they have someone who has some facility to **sound** like it, and that's enough. It isn't so much the mediocrity of it all that alarms you but the frequency. And that the position in the business could and should be filled by someone more talented and dedicated to his craft, but he's an institution, a lifer, and by God, he'll be doing the act till he dies. That he's a decent guy is never in question, but the fact that he's never done a good job on the subject at hand is. Little, to speak on his behalf, at least has the decency to **bill** himself as an impressionist.

That's actually what the new **JLA** book is: an impression of what a 1980s team book should be. Like the X-Men, the New Teen Titans and the Outsiders, we've got new teen-aged characters whose abilities arose through mutation, a convenience that eliminates any of those messy origin sequences we've all grown so tired of. Conway must've seen his contemporaries getting that royalty bread for their creations; there's no other explantion for this motley crew of cliched, ugly and pointless super- (one hesitates to call them heroes at

this early date, presupposing that their future actions will actually be heroic) characters. I for one can let Chuck Patton off the hook now for his part in this debacle; he is, after all, barely out of the **NEW TALENT SHOWCASE** class, and these characters in the midst of that awful bunch of creations (no offense, Mike ol' pal). His hand was behind the creation of Vibe (is that pronounced "Vee-bay" guys? Or "don't chu know" how Spanish is pronounced?), and Gypsy, and he did create the designs of the four new costumes, all of which are unmatched—outside of the Mike Grell Legion costumes—for pure gracelessness. One has to wonder what's happened to DC's design sense, what with the Huntress, most of the New Teen Titans, the redesigned redesigned redesigned Legion costumes, and the Blue Devil underscoring the fact that "noodling" and excess detail are in and simplicity and minimalism in design is out. Excepting Aparo and Orway, the burgeoning "more is better" syndrome is being supported. One must wonder if these people ever sat down and wondered why Superman, Batman, the new Flash and Green Lantern have been so appealing for so long. Patton, being at the dawn of a career, should improve, but why is he getting his training on this book? (Oh yeah—I'd love to have seen your expression when you first glimpsed that new logo. It's just as graceless as the new costumes, which, I think, is poetic—and hey, now you can tell at a glance which issues have the bad version in them.)

However, based on the "story" in **JLA ANNUAL #2**, experience has not helped Conway. You'd think sixteen years of writing would give him a sense of story, but, sadly, this is not the case. This is simply a sequence of occurances with no basis in logic and a singular purpose: to quickly dispense with the old, which hasn't been selling, and replace it with the new, which we know will. It's very likely that this new schtick will sell for a while for those fans who smell big bucks on the horizon for another "big change" issue, and there are a whole horde of teen-agers who've never read one of the good, pre-Conway **JLA** issues by Fox, Wein or Englehart, so they'll undoubtedly welcome the change.

I'm sure that you'd gain some consolation, Mike, but hearing that none of this makes the least bit of sense. Aquaman suddenly, inexplicably decides, after years of showing up every fifth meeting, that because some of his co-membership is absent from the Earth-Mars war storyline—which incidentally, is not even mentioned in the mediocre, but still definitely superior to any random Conway version of the book Busiek story, or any other DC comic for that matter, a very strange situation considering the destruction shown in **JLA**—that the Justice League of America should be disbanded because he's an original member he has the right to junk the old team and reconstruct it in his own, warped image, which of course is simply that of all the other groups. I suppose being a King of Atlantis can give you delusions of grandeur. Never mind that Conway suddenly throws in an "official established charter" with the U.N. (a la the Avengers) that never turned up outside the **AMAZING WORLD OF DC** JLA issue (written by current **AVENGERS** editor Mark Gruenwald), and creates out of whole cloth the idea that Aquaman's charter membership gives him autonomy over the entire group. (And he doesn't even get that right; Manhunter From Mars, an original, charter member, didn't vote.) This shouldn't be much of a surprise, as twenty years on into the book, Conway started confusing the JLA with the Legion, having them suddenly elect a permanent group chairman. Forget all about the fact that the JLA was created as a club, not a militia, and it was meant to be a hall of fame, an elite of the country's finest costumed crime-fighters. Nope, now the JLA has all moved into a big house together, like those progressive rock bands used to do in the '60s, thus anybody who has a private life of any type has been summarily jettisoned. (The real reason here is so Conway doesn't have to plot the stories by reading the other books in the line—and for that, I can't blame him.) Oh—you remember all those "electrifying announcements" and trials by combat issues which preceded a hero's admission to the august body? Heck, them's the old days—now it's "I know Superman" or "I've got a submarine under my house," and you're in. Frankly, if you can accept that after 232 issues of **JLA** in which the team has never once been defeated that the entire thing has been a "lie" (Aquaman's words, which are remarkably accepted by the few placid stick figures masquerading under the guise of now ex-JLA members), well, all this other stuff is just minutiae. So what if Aquaman suddenly turns up with the ability to scan stairs telepathically and pick up "mental self images," (whatever they are), is given a suit that must have been swiped off of Reed Richards' work bench after Namor rejected it so he doesn't have to duck under water every hour, and, most astonishing of all, wants to live in Detroit where his swimming area will be Lake Erie. And of course, since DC characters are prohibited by law to have a happy marriage, Mera is quickly sent packing, despite the fact that her amphibious abilities are far more interesting than any of the new characters, and she's yet to be utilized up to her potential. No doubt, she will follow the longtime tradition of returning to her estranged hubby bent and twisted to a sudden evil nature, as such is the destiny of all wives. So saying, we must fear for either the life or fidelity of Sue Dibny, who is convinced that living in a house with these other malcontents is going to be a lot more fun than doing the cross-country bit with her husband for the next few years. Yikes! Privacy? Heaven forfend!

If this all seems like the Avengers circa 1964, it only follows the recent pattern of copying whatever Marvel analogue has done in recent years. (Murray Ward has pointed out how closely the Atom-Jean storyline parallels the Yellowjacket-Wasp split, with only the gender changed so as to avoid plagiarism charges.) So, like the famous (first) new Avengers, recruitment is informal to the point of inducting whomever shows up. Nobody questions Vixen's reference, the absent Superman. Steel, combining the worst aspects of Captain America (in the form of his crotchety, out-of-it father, the original Steel) and Hawkeye (a smart-ass, offensive personality) is in because he owns a lot of paramilitary equipment that this ultra-weak group is going to need and maintains that he should be a member because they can play at his house because he has his own real fort! The Jarvis equivalent is a black cliche of a character named Dale Gunn, who acts like he escaped from one of those awful early-'70s Elliott Gould student-revolution movies where the guy may be old, but hey, you can't get more hip than a guy who marched in Selma, Alabama, can you? Quicksilver's part is taken by a street-jive-spouting "hispanic" with two first names, Paco Ramone, and the worst operating moniker since Dell's **SUPER HEROES.** You can tell he's at least the cartoon equivalent of a hispanic from his ghetto-blaster, his break-dancing and his comedy Puerto Rican accent that turns out to be a put on, just like Black Lightning's comedy black accent. I suppose if one doesn't listen too well to **HILL STREET BLUES,** Jesus sometimes sounds like this, but doesn't anyone understand that these types of stereotypical characterizations are both self-perpetuating and harmful? Poor Freddie Prinze got so confused about who he should have been that he ended up killing

himself. Things might be different if there were more hispanic heroes, but as the only one, it's a helluva role model when the kid first shows up violating private property by spray-painting his name on the side of a building. Since when does JLA stand for Juvenile Lawbreakers Association?

Those of Gypsy heritage haven't got much to crow about either, as their representative, imaginatively dubbed Gypsy (what's next, an Alaskan hero called Eskimo?), is also of questionable honesty. But hey, if you gotta steal to eat, you gotta, right? The Scarlet Witch/Modesty Blaise parallels are obvious, and we shouldn't be too surprised if the aliens who kidnapped her parents turn out to be from Starfire's planet. But hey, she's barefooted, has big patches in her "costume" and steals—what more could any self-respecting Gypsy ask for? (There's probably not a huge Gypsy lobby in the country, but I might be afraid of roving bands of them hitting my house and stealing all the silver if I was connected with the book.)

And if racial stereotyping isn't enough for you, we always have sexual insensitivity to fall back on. The grown-up, highly provocative specter of interracial romance and miscegenation rears its ugly head with the attraction of Zatanna for Dale Gunn, the night watchman. Being a young white woman, Zatanna is hot to trot, and need we add that Vixen is even more quick to lay claim to Gunn. "I saw him first," is the level of the sexual badinage here; and for pure lameness, "Do you snore in your sleep?" must certainly take an award. Personally, I snore when I'm awake. If we're lucky, maybe these two manxes will get into a real good, knock-down hair-pulling, nail-scratching cat fight.

My own personal theory is that when the other original members who are left (with GL quitting, and the Flash rumored to be doomed to die in the upcoming "DC Secret Wars series), meaning probably only Superman and Wonder Woman, return from wherever they're supposed to have been, they'll be up in arms, they'll discover that their former compadres are under some weird mystic spell, and this whole disturbed sequence will be the launching point for a brand-new team book with the four new characters and one or two of the others. Otherwise, we have the makings of a group which shall surely rival the Defenders for dullest characters featured in modern times.

But look, Tiefenbacher, you asked for it. I just reread your "rundown" of the JLA in TCR #178, and was amused to note your conclusion (after correctly pointing out the shortcomings in the book, all of which have been summarily addressed) was that unless changes were made we wouldn't have the JLA to kick around any more. How wrong you were. The changes have made them all the more kickable.

[Contrary to what I told you, I did read the ANNUAL, and was, indeed, struck by the irony of the situation. I can only hope that Conway does take his characters and vacate the book, leaving things open for a new group of heroes NOT created specifically to become part of a group, a situation which has resulted in characters with single personality aspects to contrast each other. MT]

T.M. MAPLE, Box 1272, Station B, Weston, Ontario M9L 2R9: My pseudonym surprisingly continues to generate some comment, and, for reasons not readily apparent to me, some of it is still rather negative. In other words, I'd like to respond to two letters that appeared in #217.

Firstly, in response to C. Frank Hart's letter and my "Ted Maple hurst" (or "Theodore Maddox Maplehurst") pseudonymn. This was a name I cooked up in an attempt to get people off my back for using a pseudonym, but I used it only a handful of times before reconsidering. (I chose my name and now I'm stuck with it!) The "fan publication" Mr. Hart saw it in was THE COMICS JOURNAL. Its final appearance was also in TCJ in a letter written a year ago, but only published a couple of months ago.

Secondly, we have the letter from Steven Grant. Let's deal chronologically with the events he mentions. As I've said several times before, I chose my pseudonym in a moment of mad whimsy, but very soon felt it was inappropriate, too showy, but felt I had to stick by it. A lot of my early letters were given as being from "no name given" or "unsigned." At Marvel, they also tried modifying my pseudonym a bit, e.g. "M. Maple," "Tim Maple," "Matt Maple." The first appearance of "T.M. Maple" was in CAPTAIN AMERICA #241 (which came out in the fall of '79, not '78 as Mr. Grant recalls). It subsequently appeared in GHOST RIDER #s 41 and 42. This abbreviation (I don't know if you could really call it a new name) appealed to me since it retained the essentials of the original while also being less showy. I first used it myself after it appeared in GR #41.

I never knew whose idea it was to use "T.M. Maple," as the Marvel lettercols are rarely signed. (On CA #241 and GR #41, Roger Stern was listed as the editor with Jim Salicrup as the Assistant Editor, while on GR #42 it was Dennis O'Neil and Mark Gruenwald.) If it was indeed Mr. Grant's idea, then I thank him for this small contribution to letter hackdom. However, I'm not sure how my choosing one of several alternative forms of my original pseudonyms qualifies me being denoted by the term "cattle." Is it dishonorable or a crime to utilize a worthwhile suggestion? Perhaps Mr. Grant is a subscriber to the NIH (not invented here) syndrome: any suggestion from an outside source is automatically rejected because only "original" ideas are acceptable and because one must never appear to be adopting someone else's ideas.

Now, on to something less personal, but more important. Mike, you talk about what a leader who is a "true nutcase" might do with nuclear weapons and suggest that even such persons would probably not unilaterally nuke their enemies. I wonder. I can think of men who might have been depraved enough to so if they'd had the opportunity (e.g. Adolf Hitler, Idi Amin). However, I think the true danger lies in a leader who has identified himself so closely with his people in his own mind that his fate cannot be distinguished from theirs. Thus, he cannot imagine their survival after his death and could project his own lack of fear over death onto them. Reasons for this lack of fear could be severe illness, old age, belief in an afterlife, or belief in a cause. (All of which, interestingly enough, could apply to Khomeini. And Iran is predicted to be able to produce nuclear weapons within two years.) This would be admittedly insane because, for instance, the leader would be condemning not only his people but his very land and culture to death—but it could happen. Hitler felt that a defeated Germany destruction and that deprivation and death would be the only way to rebuild the strength of the German people. He thus ordered the total destruction of Germany (let no stone stand upon another, let no field remain in bloom) and only the actions of Albert Speer, running around the country countermanding these orders, prevented a catastrophe.

In fact, that is the one hole in the "mad leader" theory. Even in depraved Nazi Germany there were high officials sane enough to realize the absurdity of suicide and powerful enough to stop it. In Nixon's last days, measures were taken by his underlings to ensure that he couldn't really push The Button.

Also, Mike, you talk of commercials featuring suddenly prominent

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people being withdrawn. I think the reason is that unless it is a celebrity endorsement, the use of a well-known person in an anonymous role tends to be unbelievable and also destracts from the commercial's message. (People sit there wondering just who that familiar person is instead of thinking of the product.) For instance, when I see a current lawnmower ad featuring a fellow purporting to be suburban Joe Average, I say "Hey, that's not an ordinary guy, that's Les Nessman from **WKRP**." Incidentally, one exception to the rule: There's an ad for a cológne (Aramis?) still playing that features Ted Danson (of **CHEERS**).

Since I came down rather hard on Don Rosa in my letter, I must be sure to mention that I'm enjoying the current **CAPTAIN KENTUCKY** episodes: Fire-breathing/exploding rats and cockroaches is a truly unsettling idea and certainly superior to 99% of the plots of horror movies I hear about (I don't watch them, as a rule).

I'll start off commentary on **#218** by tossing out a few thoughts triggered by Kathy Godfrey's interesting letter in that issue. First, I was surprised to see her say that "it's sad to think how little actually has happened to Iran." While Iran has not been punished for its crime of imprisoning the Americans, it has certainly paid a price for embracing the Ayatollah. The economic situation is very poor (e.g. 30-60% unemployment), but more significant is the war with Iraq. Iran's seemingly disorganized state led Iraq to believe that it could "regain" some "lost" territory in a quick war. (Most people seem to ignore or not know that Iraq was the aggressor in the war.) That war has turned into a years-long struggle involving losses of tens of thousands on each side.

Spurred by Ms. Godfrey's tales of WGN, I am reminded of the local traditional movie culprit, WGRZ, the NBC affiliate in Buffalo. The famous case, which I did not see, was of jamming **IT HAPPENED ONE NIGHT** into a 45-minute time slot (including commercials!). One I did witness was their butchery of **WAIT UNTIL DARK** (one of my very favorite suspense movies). This is one that was advertised at the theatre as not allowing anyone to be seated in the last fifteen minutes. So, as Audrey Hepburn is crawling desperately in the near-dark for the open refrigerator, pushed by the injured yet maniacal Alan Arkin, they cut away for five minutes of commercials—followed by the last two minutes of the movie. Now WGRZ has all-night movies, called **THE CAT'S PAJAMAS**, featuring as the host their weatherman—dressed in pajamas (sometimes).

Though heaven knows I make enough of my own mistakes in spelling in grammar, my pet peeve in that area is seeing "your" instead of "you're"—especially prevelant (for some reason) in newspaper movie ads.

On to the letter by David W. Easter which intriguingly analyzed the lifespans of recent marvel and DC comics. I wonder if the phenomenon is behind the recent spate of independent publishers falling into trouble. Some of their mags were bound to fail, but the problem is that being so small they couldn't cope with anything less than near total success. (I guess we all think that we've got the line-up that will beat the odds.)

I'm glad to see that the THUNDER Agents have found a new home, after the assumed problems at JCP. However, I would be intered to know if there are any plans to continue reprinting the original stories, as JCP had been doing in **HALL OF FAME.**

I would also like to briefly reply to Keno Don Rosa, as I assume I'm one of the two "critics" he refers to in his letter. As stated in my letter, I realize that it was a satirical/comical piece and that there were certainly extenuating circumstances, making Mr. Rosa's feelings understandable at the very least. Also, I protested at least partially because I very much enjoy **Captain Kentucky** and have a high regard for Mr. Rosa's abilities and integrity. My objections (and I don't think it can be fairly said that I was "incensed") did not center primarily around the use of nuclear weapons so much as they did around what I perceived to be Don's inappropriate response. Basically, I saw two problems. First, I felt that Don was using too wide a brush in trying to tar the offenders. Naturally, I did not think that he really proposed to tamper with Mecca. My point was that Mecca was an inappropriate target, being sacred to **all** Muslims, not just to the Iranian offenders. Likewise, I felt he was overjoyed in accusing and insulting the entire Iranian people, not just the offenders, and for attacking things not related to the crime committed. Secondly, I was somewhat taken aback by the spectacle of a hero descending to the level of his opponents. An eye for an eye may be more satisfying initially, but it is usually less productive in the long run and seldom honorable. In any event, I do not wish any bad blood between Mr. Rosa and myself. I consider my criticism well-intentioned and constructive. And actually, I think Don took it pretty well. Two people don't have to always agree in order to get along together.

[Regarding the madmen with the bombs: Since none of the world leaders seem terribly interested in getting rid of the bombs entirely, we can only relegate the situation to the back of our minds with all the other stuff we can't do anything about, and try not to think about it. It serves no purpose to feed your own paranoia, and unless you want to go into government, there's very little we can do about the proliferation.

I suppose the commercial explanation you've given makes a certain amount of sense, except that many more commercials intentionally feature both well-known and semi-known actors. I think seeing Pam Dawber waxing a car would make me pay MORE attention to a Turtle Wax commercial than less.

And it looks as if the THUNDER Agents do NOT have a new home. Apparently, the agent who sold Galaxy Comics the rights had neglected to mention that Carbonaro still owned them, as witness the recent BLUE RIBBON COMICS appearance. What will happen next is anyone's guess. MT]

JON FRANCIS, 1737 23rd Street, Manhattan Beach, CA 90266: DC's announcement that **SUPERMAN** and **ACTION COMICS** will be returning to the style of the earlier days comes as quite a surprise. I question whether a '60s approach can succeed in the fan-dominated '80s, but at least someone is trying to make comics accessible to the general public. As long as Julius Schwartz and his crew don't fall into an imitation of Mort Weisinger at his corniest, I'll be satisfied. I am 100 percent in favor of the two-story format, and wouldn't mind seeing more single-character comics adopt this policy.

I was not surprised by the cancellation of **SUPERGIRL** and **THE NEW ADVENTURES OF SUPERBOY.** I guess we're way past the time when the word "Super" in a title guaranteed success. It's too bad that artists like Carmine Infantino and Kurt Schaffenberger aren't salable these days.

Anyway, since DC has to come up with a title for the new comic featuring Superboy and Supergirl, how about... **ADVENTURE COMICS?** Each character headlined the original **ADVENTURE COMICS**, and it would allow DC to keep the title and their trademark alive.

Getting back to Superman, I've been looking over the early covers reprinted in Volume One of Steran-

ko's **HISTORY OF COMICS**, and I think I understand why the Man of Steel became so popular with the kids. Superman is shown performing rescues, bursting chains, stopping lightning, and so on. In short, Superman is doing super things. Other covers, like **#s 38, 47** and **51**, had humorous themes. By contrast, the covers of today rarely show Superman doing anything super aside from flying. Humor is out altogether! If DC intends to attract new readers to **SUPERMAN**, I think a little variety on the covers would help.

I haven't paid much attention to Superman's speech patterns lately, but he seems to have cooled it with the "Rao" expletives. Putting religious arguments aside, it doesn't make sense that Superman would use a Kryptonian name for God anyway. Clark Kent was brought up in small-town middle America, and whatever religious beliefs he has are more likely to have been influenced by Jonathan and Martha Kent than by his Kryptonian origins. Kal-El may be Kryptonian by birth, but culturally he is more Earthman than Kryptonian. If Clark Kent decides to break the Third Commandment, he'd be less likely to do it using Kryptonian vernacular.

Oh yeah, I was re-reading Don Rosa's column in **TCR #206**, and I came across Bob Millikin's question concerning a character named Cosmic Man. Millikin wanted to know if Cosmic Man was a grown-up Cosmic Boy, introduced as a romantic rival for Superman in early issues of **LOIS LANE**, and dubbed "King of Space."

Well, there was a Cosmic Man. He appeared in a Superman story entitled "The Menace of Cosmic Man!" which seems to have been published in the mid to late 1950s. I have the story in the **SUPERMAN** paperback published by Signet in 1966. This Cosmic Man was a robot, and there is no reference to him as "The King of Space." However, a character called Power-Man appears in the last panel on page 5 of **SUPERMAN #136** ("The Man Who Married Lois Lane," April 1960). Lois calls Power-Man "King of Outer Space." I don't know whether this character made any other appearances.

Trading cards featuring comic-book and cartoon characters sounds like a terrific idea. I agree that artwork should be done specifically for the cards, although I wouldn't object if a Ditko **SPIDER-MAN** or a Shuster **SUPERMAN** turned up as long as they were well done. One thing we don't need is another set like those horrendously colored Marvel cards from the mid '60s!

I can appreciate your comments on baseball cards, since I started buying them again last spring after being away from the hobby for thirteen years. I can understand why rookie cards would be slightly more valuable than others. A rookie card could be considered the equivalent to the first issue of a comic magazine. But prices into the hundreds of dollars are obscene.

I looked up that Cosmic Man story mentioned above. It appeared in **ACTION COMICS #258**, November 1959.

What was the **BRET MAVERICK ANNUAL** that Marvel U.K. published in 1982? Did you know that Jack Kelly is now the mayor of Huntington Beach, California? Huntington Beach is located several miles south of Los Angeles. Kelly had served on the city council since 1980.

[As I may have already said, I think the switchover in SUPERMAN and ACTION is more a reversion to the late '70s approach on the book than what I said in the DC news section. I see nothing wrong, however, in aiming SUPERMAN at the younger audience. Certainly, if the alternative is the tortured misery we get in most of the other books these days, it's infinitely preferable.

ADVENTURE COMICS is apparently considered to have no particular appeal as a title for today's audience, so don't expect them to use that name. DC DOUBLE COMICS seems even less charismatic, and it seems to me DYNAMIC COMICS might be the best idea. Most importantly, it can start over with #1 with no one objecting. If ADVENTURE began with a new #1, despite the fact that it never had one before [and the likelihood of it lasting to numbers which would confuse potential mail-order purchasers of back issues with the original run seems remote], you'd still run into a lot of oppostion to not beginning again with #504.

You've hit the nail on the head regarding Superman's upbringing. For all intents and purposes—and this is something new writers wishing to add "spice" to the approach to SUPERMAN fail to consider—Clark Kent/Superman is an Earth native, not a Kryptonian exiled on Earth. True, he has sought out his roots, but I can't believe that the Kents did not instill in him an unseen religious upbringing which rules his actions. Every piece of visible story evidence in his SUPERBOY adventures points to him being very close to his foster parents, and, through them, to American culture and morality. Thus, it makes no sense it all for him to be summoning up the name of Rao ever—unless he bears the name no reverence at all and is simply using it as a surrogate for a garden variety epithet like Perry's "Great Caesar's Ghost!" After fifty years, Superman has a distinct character, and over-emotional outbursts of this type—beyond the everfamous "choke"—simply are out of character.

Neither Cosmic Man nor Power-Man are cited in Fleisher's GREAT SUPERMAN BOOK under their names, which again shows how little use it has as an encyclopedia.

There is a new Marvel card set release out from one of the publishers of hobby trading cards, which will feature first issue cover reproductions. A DC set of cover reproduction stickers appeared circa 1972, so this isn't a new idea, and the idea doesn't thrill me much.

I've answered the MAVERICK ANNUAL question elsewhere. When BRET MAVERICK began, Kelly received publicity about running for mayor, but I didn't know he'd been elected. Apparently his previous gambling association didn't hurt him. MT]

CARL POTTS, Marvel Comics, New York: [In reference to a list of Marvel's cancelled titles on page 34 of **TCR #218** which listed **THE HULK**]: ? This title is alive and well and selling a lot of copies each month as you should well know!

[And we do, Carl. The title in question was the magazine called THE HULK! We refer to the book you edit as THE INCREDIBLE HULK in these pages to prevent just such confusion; don't blame us for Marvel's similar titling. MT]

BILL SLANKARD, 20130 Oak Lane, Lynwood, IL 60411: I recently dug out my run of the **Menomonee Falls GUARDIAN** to read the **Neil the Horse** comics that I ignored the first time through. I reread the **Gasoline Alley** strip and snatches of others. The **Gazette** and **Guardian** were great publications. After they folded, my **TCR** sub was extended to make up the difference, and with the latest issue, that extension has run out. I no longer read **TCR** for the news, as **CBG** provides this much quicker, but I like the columns, **Captain Kentucky** and the letters. As long as you keep publishing, I'll keep buying.

[Jerry wants me to take the opportunity to remind everyone that over 100 consecutive issues of the GAZETTE and over 140 consecutive issues of the GUARDIAN are still available. Check our ad in this issue. MT]

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